MAXIMUMROCKNROLL

NO.41 OCTOBER '86 $1.00

IF YOU...

...DON'T WONDER WHY THE UNITED STATES FEELS SO THREATENED BY SMALL, INSIGNIFICANT COUNTRIES AND FINDS IT NECESSARY TO CONTROL THEM OR SMASH THEM INTO OBLIVION...

...AREN'T FRUSTRATED BY CONTINUED AMERICAN ECONOMIC SUPPORT FOR THE RACIST REGIME IN SOUTH AFRICA...

...AREN'T PUZZLED BY CONTINUED U.S. TESTING OF NUCLEAR WEAPONS WHILE THE U.S.S.R. HAS UNILATERALLY CEASED DOING SO...

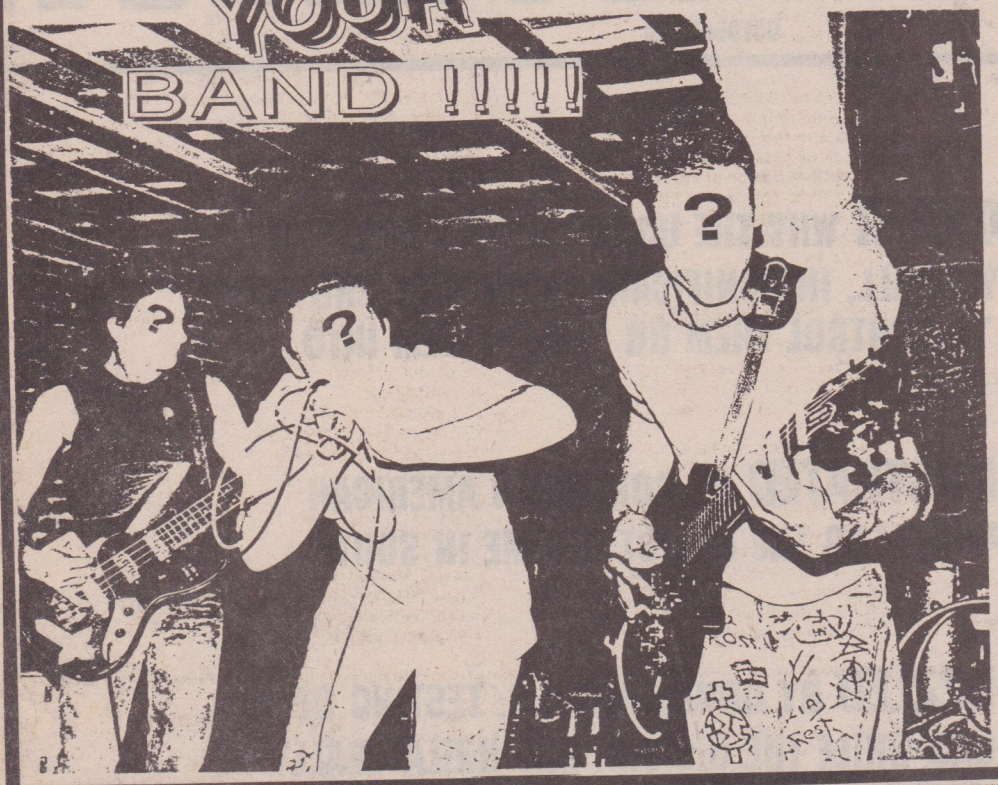
...COULD CARE LESS WHY SO MANY IMMIGRANTS ARE FORCED TO LEAVE THEIR HOMELANDS TO "STEAL" YOUR JOBS IN THE U.S....

...ARE NEVER GOING TO READ A LENGTHY ARTICLE IN THIS MAGAZINE CUZ YOU'RE LAZY OR THINK WE'RE A BUNCH OF SELF-RIGHTEOUS COMMIES...

THEN IF YOU READ THE TRANSCRIPTION OF A SPEECH BY NOAM CHOMSKY IN THIS ISSUE, DO IT WITH ANYTHING APROACHING AN OPEN MIND, AND DO THE LEAST AMOUNT OF FOLLOW-UP INVESTIGATION OF THE INFORMATION PRESENTED, WE FEEL THAT THE TIME SPENT MAY CHANGE YOUR ENTIRE WAY OF THINKING. THIS ESPECIALLY APPLIES TO THOSE OF YOU WHO FEEL "PRIDE" FOR YOUR COUNTRY, FOR THOSE WHO WEAR AN AMERICAN FLAG ON THEIR JACKETS, AND FOR THOSE THINKING ABOUT ENLISTING IN THE MILITARY.

ALSO INSIDE: PLEASED YOUTH MONEY TV CELIBATE RIFLES TERAPIA MAIMED FOR LIFE BUTCHER DEFORMED HONOR ROLE Y MUCHO MAS

THIS SHOULD BE YOUR BAND !!!!!

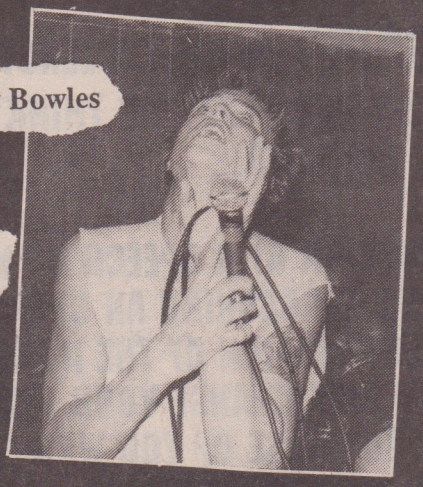


MRR wants to have half-page pieces on just about all existing bands in the world, an ongoing catalog of who's doing what. We get too few articles or interviews submitted to us by hustling young bands, so we urge you to take the initiative and send us something on your group. It should be a couple of paragraphs long, contain a little basic info (members, tapes or records available, a few choice comments on things of interest to you, a photo, logo, and maybe the lyrics to a song). Send it in and unless it's poo poo on toast, we'll run it.

MAXIMUMROCK N ROLL PRESENTS

IF LIFE IS A BOWL OF CHERRIES. WHAT AM I DOING IN THE PIT?

An all-photo special issue by Murray Bowles



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76 pages, better than the usual paper, cardstock cover (not included in regular subscriptions)

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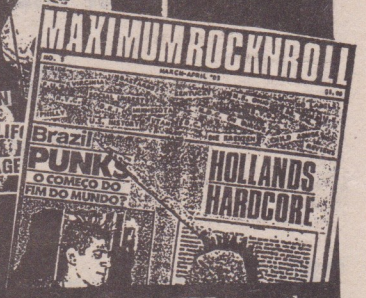

As you may remember, MRR recently auctioned off 30 complete sets of MRR (#'s 0-35) to raise money for a community center project we're undertaking. We sent out notices to the people with the highest bids, but only received back about half of the promised money. Therefore, as the average bid was $100, we've decided to sell off the remaining 15 sets at that set price. If you're interested in purchasing a complete set, just send in the $100 (plus $5 extra for postage if you live in the U.S., $10 extra for Canada, and $15 extra for sea postage for overseas) and we'll ship it off to you.

If we receive too many offers, we'll immediately send back your money. Two details: we need a street address to ship via UPS domestically, and we would like payment to be in the form of postal money order, certfied check, or cash. Thanks!

MAXIMUMROCKNROLL

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Scene Reports: continuously, but with photos!
Ad Reservations: now, in order to be guaranteed
Ad Copy In: 1st of month
Issue Out: 15th of month

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1/2 page: (7 1/2 x 5 down) $60(2 or more items only)

BACK ISSUES AVAILABLE:
Issues #14, 16-17,20-21,23-40

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READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors. Your input in essential.

Please continue to send all records, tapes, letters
articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

Steve Spinali

COLERA-Pela Paz em Todo Mundo-LP
EASTERN DARK-Long Live the New Flesh-12"
EVULAATIO-Rakkautta-EP
GHOUL-Oi Oi-flexi
KURO-Fire-EP
NEGAZIONE-Spirito Continua-LP
SECT-A New England-45
SS 20-More Government Now-LP
UNIFORM CHOICE-Screaming For Change-LP
UNSEEN FORCE-In Search of Truth-LP
V/A-That Was Then, This Is now-EP
V/A-You Are Not Alone-EP
WARRIORS-Born To Ride-EP
PRESSION X-12"

Ruth Schwartz

BIRDHOUSE-My Birdman-45
BRISTLES-Fre the Prisoners-45
CELEBRITY SKIN-Radiation Man-45
EUGENE CHADBOURNE-Corpses of..-LP
CLAUDE COMA & IV'S-Manslaughter-12"
CLAW BOYS CLAW-Indian Wallpaper-12"
COUCH FLAMBEAU-We're Not So Smart-45
EX-1936-double EP
SNAKE OUT-Live Pizza-LP
NEGAZIONE-Spirito Continua-LP
PROLETARIAT-Indifference-LP
RUN DMC-Walk This Way-45
SQUIRREL BAIT-Slave Train Coming-45
URGE OVERKILL-Strange, I-12"
WALKING SEEDS-Know Too Much-EP

Chris Bald

JANITORS-Thunderhead-LP
FUNERAL ORATION-Survival-EP
BAD BRAINS-House of Suffering-45
CELIBATE RIFLES-Turgid Miasma-LP
FORETHOUGHT-TP
SOCIAL UNREST-Before the Fall-LP
EGG HUNT-Me and You/We All Fall
SHOUTLESS-Insane-EP
HARD ONS-I Heard Her Call My Name-EP
NEED-Let Them Eat Valium-45
RUIN-Fire (sparkler mayhem)
CCM/BGK/VICTIMS FAMILY-at the Farm
BEEFEATER-new TP
THATCHER ON ACID-Moondance-EP
SNUKY TATE-I Wanna Live-EP

Tim Yohannan

COMBAT NOT CONFORM-LP
COLERA-LP/CRIPPLED YOUTH-EP
DAMAGE-LP
DESECRATION-12"
FANOUS CHEESECAKE-EP
FREEZE-LP/KURO-EP
KRUNCH-EP
L'ODI SOCIAL-EP
NEGAZIONE-LP
SORTO-EP
SVS-EP
STUPIDS-Retard Picnic-LP
UNIFORM CHOICE-LP
UNSEEN FORCE-LP
V/A-Really Fast #3-LP

Walter Glaser

V/A-Flipside Vinyl Fanzine #2-LP
SLAPSHOT-Back on the Map-LP
MARGINAL MAN-Double Image-LP
BGK-all
SLAYER-Raining Blood-LP
UNIFORM CHOICE-Screaming For Change-LP
BLITZ-Never Surrender-EP
COUCH FLAMBEAU-We're Not So Smart-EP
CRUMBSUCKERS-Life of Dreams-LP
Coffee Ice Cream-Half Gallon
NEGATIVE APPROACH-Tied Down-LP
AOD/BEDLAM-split 7"
GANG GREEN-Another Wasted Night-LP

Dogtowne

CICCONE YOUTH-EP/SONIC YOUTH-EP
CLAW BOYS CLAW-Anything
ANGST-Mending wall-LP/SLOVENLY-LP
COUCH FLAMBEAU-Smart-45/BAD BRAINS-LP
PROLETARIAT-Indifference-LP
COMBAT NOT CONFORM-Love-LP
SACCHARINE TRUST-Became Snakes-LP
LAWNDALE-Barbeque-LP/I REFUSE IT-LP
SKINNY PUPPY-Dig It-EP
V/A-That Was Then, This Is Now-EP
CHRONIC DISORDER-Blithering Idiots-LP
CARGO CULT-LP/IVY GREEN-LP
TO DAMASCUS-Succomb-LP
JUGGERNAUT-LP

Martin Sprouse

NEGAZIONE-Spirito Continua-LP
KRUNCH-EP
STUPIDS-Retard Picnic-LP
UNIFORM CHOICE-LP
UNSEEN FORCE-LP
FREEZE-LP
COMBAT NOT CONFORM-LP
COLERA-LP
THE NOT-Live-TP
ATAVISTIC-TP
FUNERAL ORATION-Survival-EP
KURO-EP
CONFLICT-Ungovernable Force-LP
CRASS-10 Notes On A Summer Day-LP

Kent Jolly

TOXIC REASONS-Bullet For You-LP
HELL BASTARD-TP
CHRIST ON PARADE-Isn't Life a Dream-EP
STUPIDS-Retard Picnic-LP
BAD DRESS SENSE-TP
CRUMBSUCKERS-LP
AFRICAN HEAD CHARGE-Off..Beaten Track-LP
BIG BLACK-Atomizer-LP
POISON IDEAS-Kings of Punk-LP
BAD BEACH-TP
NEGAZIONE-Spirito Continua-LP
FATS COMENT-Rockchester-LP
ATTITUDE ADJUSTMENT-American Paranoia-LP
JUSTICE LEAGUE-Shattered Dreams-LP
My Friends Cuz They're Swell

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CKMS Waterloo, Ont 94.5FM call station
CRSG Montreal, PQ call station
KASR Tempe, AZ 660AM call station
KFAI Minneapolis, MN 90.3FM Sat 7PM
KFCF Fresno, CA 88.1FM Tues 9PM
KJHK Lawrence, KS 91FM Mon 11PM
KOPN Columbia, MO 89.5FM Sat 2:30AM
KPFA Berkeley, CA 94.1FM Tues 9PM
KUGS Bellingham, WA 89.3FM Sun 11PM
KZUM Lincoln, NE 99.3FM Thur 11PM
WEFT Champaign, IL 90.1FM Thur 9PM
WMSC Upper Montclair, NJ 101.5FM Weds 11PM
WMXM Lake Forest,IL 88.9 FM call station
WZRD Chicago, IL 88.3FM Sun 1PM /Mon 6PM
Radio Pomme Louviers, France101.1FM Tues 9PM

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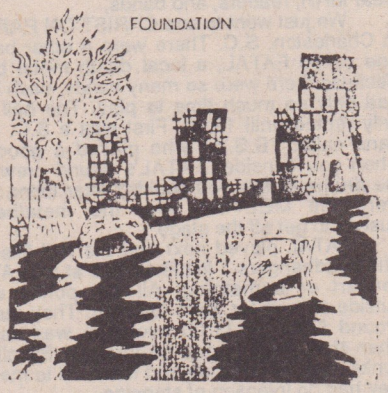

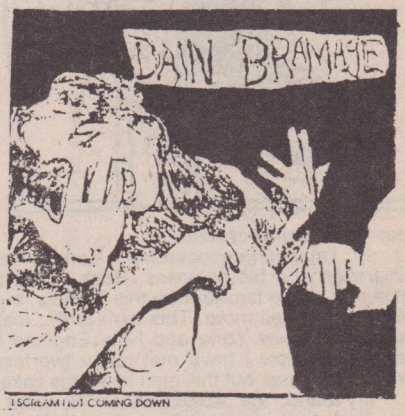

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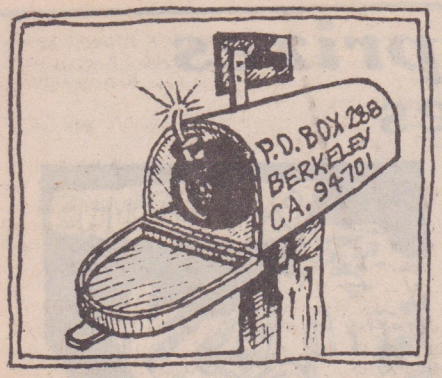


Dear Maximum Rock'n'Roll,

Hi. I'm writing concerning a certain Chris Williamson and his business, Rock Hotel. I'm not sure if you're familiar with this asshole, but if you're not, I'll tell more. This man is the major promoter of New York, and New England for that matter. Now I have met many two-faced liars in this scene, but this man takes the cake.

My band, the ADOLESCENTS, went to New York for a stint of four shows. We had made a verbal agreement with Rock Hotel in which we would get a monetary amount and he would take care of expenses. The deal seemed too good to be true and we asked for a contract. He flipped out, saying he couldn't make a contract, as the deadline was too close, so like saps we took him for his word.

We flew to New Jersey, only to find our first show, Philadelphia, had been cancelled. Williamson had known this for three days but chose not to tell us - he thought we'd back out. We wouldn't have. This little game of his cost $200.00. He immediately had us in the hole. Then we played NYC and after our set he told us that not only were we not going to be paid, but we were to play two more shows (Rhode Island & Connecticut) and if we didn't give him all the money we made, we were going to be stuck in New Jersey, i.e. HE WAS GOING TO CANCEL OUR PLANE TICKETS HOME!!!!

We took the money and went to the airport 17 hours early and flew home before he could catch on to what we were doing.

As a result of the actions of Rock Hotel, a few things happened. 1) We had to resort to his level of deception to get home. 2) We had to cancel a show in Boston that we set up because if we had played we would have been stuck in Boston, and 3) Worst of all, Frank Agnew decided to leave the band. I hold Rock Hotel directly responsible for almost breaking up the band again --

The reason I'm writing is as advice from one who knows - beware of promoters that are full of promises and refuse contracts. Rock Hotel is an organization whose sole purpose is to exploit bands and the kids. This isn't an organization for a strong punk scene - it's an organization out to make as much money as possible at anyone's expense...

BOYCOTT ROCK HOTEL!!!!!!

Tony and the ADOLESCENTS/ P.O. Box 121/ Buena Park, CA 90621

Dear MRR,

BEEFEATER played in Ottawa about a month and a half ago. When I talked to some of the members of the band, they told me they were going to New York next, so I asked if they'd give me a ride (I have a friend there). There were five of them plus equipment in one van so I was surprised when they agreed. They were surprised when I paid for some of the gas. When we got there, I tried to find my friend, but I failed, so I tried to get lost in the streets but I didn't, do I tried to find a place to stay for the night but I couldn't do that either.

Anyway, the point is this: it's great when people in the scene are generous and do positive things - even with people they hardly know. It's great because it's rare. A lot of people (including myself), even peace punks (or should I say especially peace punks?), are so busy defending themselves against this screwed-up society that they end up being harsh and self-centered.

It's also great because of the effect it has on people. It really cheered me up to be helped out by people who didn't expect to gain anything for themselves.

Sonja McKay/ 1227 Erie Ave/ Ottawa, Ont K1V 6G5 / Canada

Dear MRR, readers, and bands,

We just went to see CHRIST ON PARADE in Charleston, S.C. There were 4 other bands, one called FATAL, a local death metal band. Because there were so many bands, each band had only so much time to play. The hall was only rented until 12:00. First was a S.C. punk band called "B.S.Y." who played a good set when you consider FATAL's sound crew had the drums so low you couldn't hear them. Next were the MELVINS who the metalheads pushed to get off the stage.

FATAL played next and the hall filled up with headbangers. I felt like I was at a SLAYER concert or something! All the punks went outside to wait for them to finish. They started around 9:30, by 11:00 everyone was asking when they were gonna be through. So all the punks went back inside and it looked to me like they had no intention of stopping.

We tried everything we could to get them to quit, even complaining, but they kept on until 11:45. While R.K.L. was getting ready to play, the metalheads done everything they could to ruin our show (breaking beer bottles in the pit, etc.) R.K.L. came on and kicked ass!!!

The punks just wanted to enjoy the show, ignoring them, but they just wouldn't quit. Some ran through the pit tripping people and trying to hit you in the face. There were so many of them they finally pushed us up the stage. One girl punk got bodyslammed by a huge metal asshole, breaking both her arm and leg.

By that time fights broke out and it ended in a riot with the cops there. CHRIST ON PARADE never played and it's exactly what they wanted! I heard from several people that the whole thing was planned by FATAL. All I have to say is that I hope everyone learns from this. Don't book metal bands at punk shows, they don't mix! Also I would like to say, FATAL, you suck! We don't need mindless metal brains like you to fuck up our scene. One thing I was glad to see was that the punks & skins united together and that made the S.C. scene even tighter.

All hate mail and comments welcomed. Something needs to be done!

John/ 54 Golden Arrow MHP/ Sumter SC 29150

MRR,

About a year ago you did a full-page feature about a band called JUVENILE TRUTH. Did they ever change their name like they were planning to? Will I ever get the demo tape that I payed $2 for? Thanks,

Rich Lesperance/ 15924 Country Farm Pl/ Tampa, FLA. 33624

Dear MRR,

In Boston on July 30 the CRAMPS played at the Metro. The Metro is owned and operated by a man named Don Law. (Don also owns the Orpheum and other clubs around Boston.) Because he operates the club, the bouncers follow his orders. His orders are obviously to throw out as many kids as possible to let them know the authority he has over them. With Don Law, his bouncers, and the Boston Police Department, the chaotic part of the show belonged to them.

Within the first ten minutes of the show, ten people had been brutally thrown out by the bouncers. Then, once they were at the door they were roughed up by the pigs waiting at the entrance of the Met. One of the guys who was brought out was thrown through the doorway, out into the street, then kicked continuously in the head and ribs by the cops. The reason? He yelled to his friend to come over to the other side of the club with him.

All of the kids hanging outside were standing around watching. The pigs felt that this too was a punishable crime, therefore they had to try and make us feel inferior by shouting things like: "You are a sad, sad group of kids, your mothers should have beat you more." "If you were my kids, I'd beat you senseless." and "It's been about ten minutes now, don't you think it's time to get another one of those shitty, little scumbags?" Well, that is just what they did.

The bouncers threw out another girl. It took four of them to carry her out and feed her to the pigs. She had already been bloodied up by the bouncers, but that wasn't enough. The cops had to throw her against the back of a car and finish what the bouncers had begun. When the cops finished with her, I'm sure she had lost a pint of blood. The reason? She was quietly having a verbal argument with her friend.

As if all of this wasn't enough, the pigs threw an innocent male bypasser against a car and frisked him. The frisk included the unfastening of the man's pants, making his dick visible to all, and feeling around the man's asshole and dick, which I'm sure was a cheap thrill for Supercop. The did, however, find heroin in his sock. Instead of arresting him, one of the pigs took the heroin, put it in his pocket, told the man to get the fuck out of there, and then acted as if nothing happened.

I've been to a lot of cities, a lot of shows, and I have never seen such uncalled for behavior by those in authority. The people who are supposedly there to stop violence are the people who create it. What's worse is they probably wonder why their kids don't come to them with their problems. It does kind of make you wonder, doesn't it?

Christian Blender/ 45 Cedar St./ Portland, Maine 04101

Dear Maximum Rock'n'Roll,

DIRT have recorded, released and set up their own label and distribution service. The aim is to keep record prices low - to have total control over our own statements and recordings and to cut out moneymaking corporations. It is time consuming but we feel it is a worthwhile objective and hope to once again help create an alternative system.

The latest LP is entitled Just an Error and is available for £4 in England and $6 in USA and Canada - all money should be sent to P.O. Box363/ London E6/ England (post and packing included in the price). European countries £3.50 plus post and pack...

Thanks to MRR for publishing this letter and all the people from USA who have written. @ and Peace, Gary/ DIRT/ P.O. Box 363/ London E6/ England

Dear MRR,

I picked up the August issue of MRR the other day and as usual, it was great. Noticeably absent, though, was any sort of article or editorial by Tim, but everybody needs some time off once in a while, I suppose. The only complaint that I have was that the review of the CRASS album, Best Before 1984, was too brief. Personally I feel that a more in depth look at the album would have been really great. For instance, the fact that CRASS are no longer continuing as a group anymore, but more or less on the individual level (Acts of Love, for example). And what about the cover of the album? At first it almost seems to be a picture of self-defeatism. The boy and girl on roller skates, skating right over CRASS records, with their ears stopped up by earphones, whilst the Bobbies ("Thatchers Thugs") are beating people up, it's as if no one has learned anything from what CRASS has said over the past seven years (1977-1984). Two interpretations could be formed from that cover: 1-nobody listened, nobody cared, or 2- if you ain't got the message yet, you ain't never gonna get it. I prefer the latter interpretation, 'cos even if nobody else listened to what CRASS said, I did. I even got in trouble for supporting them in their stand against the Falklands war. But I don't regret it for a minute, 'cos I loved CRASS and I believed in what they did and I always supported them 100%. They were not just another hardcore "punk band". To view them as such is so piss-poor and really sterile. The really important thing I learned from CRASS is that practical anarchy does work and that love and peace are not just empty words, but a real viable alternative. From another perspective, who made the typewriter and the stencil instruments of

artwork? What they said about Thatcher is applicable to Reagan (Falklands, Libya), what they said about the Anglican church is applicable in parallel to the Fundamentalist types in this country, what they said about the music press there is applicable to Rolling Stone and Spin,etc.

Well anyway, some of us have learned a good deal from CRASS. One of our compositions, "Homo Destructus", basically says- man has evolved alright from Homo Erectus to Homo Sapien to Homo Destructus. Man can finally play God. A lovely thought, isn't it? Excom- munication doesn't work anymore, but the threat of the bomb does. Well, bollox to that shit! Personally I refuse to play the "Nuclear Hostage" game anymore.

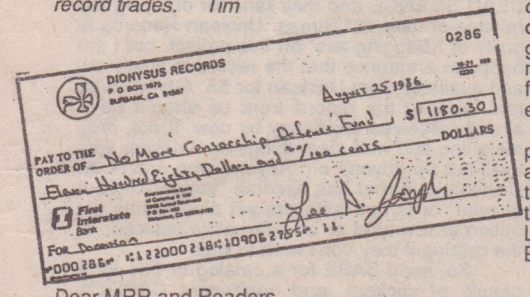
One last idea: America, wake up and smell the crap. In peace, love, freedom, and autonomy'
Tommy Rotten for DIRTY D@WG

Dear MRR,

Could anyone explain the difference between Rev. Jerry Falwell and Jello Biafra? Both attempt to distort the minds of the people?
Earth Squad/ 1363 Forest Lawn Dr/ Salem VA 24153

Dear Earth Squad,

Jello drives a much harder bargain in record trades. Tim



Dear MRR and Readers,

On August 20 Paul Grant and I put on a benefit for the No More Censorship Defense Fund at a club called Raji's in Hollywood. I would like to share the experience with everubody in the hope that others out there might become interested in getting a benefit together.

During a discussion with Ruth from Mordam Records, the question of what can be done to help the defendents of the Frankenchrist bust was asked. She mentioned that a few people would be working on benefits. On the realization that my group, YARD TRAUMA, could not do one of these (because of a lack of drummer) I asked Paul Grant, a friend and local publicist for help. He made some calls to some clubs. A call to Jan at Raji's ended the club search as she gave us a date before we could blink! Then, we started asking groups to help. Only a small percentage said no.

The groups that said yes were THE UNTOLD FABLES, THEE FOURGIVEN (both were the first to say yes, not only to support the cause, but to help Mordam, who distributes both groups' records as well as the rest of the Dionysus catalog. All groups who have been helped by Ruth Schwartz, Mordam and Alternative Tentacles should really show some appreciation by doing a show for these people. How 'bout all of you groups who've stayed at Ruth's house when you played in SF???), DAVE ALVIN (from X), FIREHOUSE (ex-MINUTEMEN), THE FIENDS (who unfortunately did not get to play because things ran a little overtime), and SYD AND THE LONG RYDERS (who did a great acoustic set).

With the help of the L.A. Times, L.A. Reader, L.A. Weekly, Rodney on the Roq, and heavy word of mouth, the gig was well publicized. It really helped having Paul doing the publicity!!!

Because there are such strict rules about capacity in underground type clubs in Hollywood, the capacity at the club is only about 178 people, including band members. There was an amazing line of people at the door! As the night went on and people filtered out, more people were able to come in. The sheets that are in the Frankenchrist LP in place of the Giger poster were passed out at the door as they are quite informative about the case. Between groups, the reason for the benefit, the case itself, and censorship were discussed. Also, we gave away some LP's of my Dionysus label with the censorship sheets stuck in 'em, asking the people who got the LP's to send a few dollars to the fund in return for the records. I hope they do!

Another amazing things about the evening: No police harassment!! With the publicity the show got, we were expecting to get hassled. But having the club watch their capacity real close probably kept things cool. Also, there was no trouble with the crowd, no fights!!

The amount of paying people was about 181. The cover was $8 (which is real reasonable for 6 groups, especially in Hollywood). The total at the door was $1452. $252 went to the club employees, $19.70 went to flyers and phone calls. The total for the No More Censorship fund was $1180.30!!!!

If only 19 more gigs such as ours were held across the country, we may be able to supply the fund with enough to take care of their legal fees! If there is money left over, the fund could use it to educate people to rally against censorship and oppression. While some people are aware of the threat against our freedom to create and enjoy art, music and literature, many don't know that while they are minding their own business, listening to records, playing and going to shows, there are forces loaded with money and power that want to end our artistic freedom. The time has come for us to organize, educate and challenge!!!!

We would like to thank all the groups who played the Aug. 20 show, as well as the club and all the people who attended. Remember, this is not just for the DK's, it is for all free thinkers!!!
Lee Joseph/ Dionysus Records/ P.O. Box 1975/ Burbank CA 91507

Dear MRR,

In the past few months this country certainly has been split on what is or isn't pornography. Recent examples include the H.R. Giger artwork, the P.M.R.C., and lately, even the president himself has come down on this issue. It is indeed a serious issue and must be reckoned with in the best possible manner. Anyone with any sense at all must realize that any censorship at all would be totally wrong as well as unconstitutional. However, I myself do believe there should be limitations on certain commercials which are being aired on television. In case no one has noticed, there seems to be an onslaught of television adverts aimed at children using the old "sex appeal" gimmick. If anyone has seen one, they will know what I mean...kids seducing kids to buy a certain toy or product. A couple of ads that come to mind "Get-In-Shape Girl", a line of products passed off as physical fitness equipment; and "Live Wire Shoes". Both commercials feature little girls (about 10 or 11 years old) posed and performing in alluring outfits which would have been deemed inappropriate even for adults just 15 or 20 years ago. There are plenty of other commercials which use similar approaches... but it still adds up to one thing and one thing only: Child exploitation. Oh, yes. Sometimes it's used oh so subtlely, but conciously or unconsciously, it is there. Now don't think I'm some kind of prude or moral majority nut, but hell! kids should not be subjected to blatant or even subtle sexuality until they are old enough to comprehend the rights and wrongs of sexual behavior. These commercials are usually broadcast during saturday morning and weekday afternoon programming, so most of you may not have seen some of these commercials, but your younger brothers and sisters may have seen them. Censorship? Never! But tact and taste on behalf of the advertisers should be practiced. Remember, subtlety can sometimes be more damaging than blatancy. Those who agree or disagree are welcome to write me. Thank you for your time. Sincerely,
Stig/ 6704 Escondido Canyon Rd/ Acton CA 93510

Dear MRR,

In responce to someones (I don't know who) letter concerning Alcoholics Anonymous being just another lame-ass brainwashing Christian organization.

For lack of a better expression, you have your head very far up your ass!!!

I am free of drugs today and no longer ripping off my parents and my best friends or breaking into my neighbors houses because of that program. Without A.A. I would be dead at this moment, as a little over a year ago I was diagnosed as 'on the way out', and because of A.A. I'm here inking this letter.

If you've ever even been to an A.A. or N.A. meeting you would know that they stress it's a spiritual and not a religious program. They do believe that a belief in a higher is necessary, but they stress god as we understood him, which means a power greater than yourself, not Jesus, or Buddha, or Mohammed, etc. etc. but whatever you understand to be god.

And there ain't nothin' wrong with believing in god, 'cuz we all have a god, be it sex, drugs, money, our girlfriend, our jobs, we all have something.
Alex Cortes / Los Angeles, CA

Dear M.R.R.,

This letter is in response to "Doran's" letter in #39. I agree strongly with Doran one thing, it is really good to see a growing concern over alcohol and drug abuse in the scene, for once it is the kids themselves who are concerned. Punk has been stereotyped for so long as a culture of drug-abusing, rebellious, sadistic, and twisted youth who run around wearing makeup and beating up people that people who advocate freedom of expression (and only know of punk by what they read in newspapers and see on "Donahue") grow leery of our purpose.

I'm fourteen and I abused drugs for half my life. In the summer of '85, my coke addiction had me totally in it's grip. I was so physically and mentally drained that even the thought of quitting made me shudder. Suicide started looking mighty tempting.

Luckily, it didn't come to that. I went through a treatment center, which got me back on my feet, physically. But I was still as sick in my head, and even while I was still as sick in my head, and even while I was being strapped to my bed and puking on myself like a vegetable, I was dreaming of my next high.

When I got out of treatment (after being thrown out, I should say) I was convinced that I would never stay clean, so I might as well get loaded A.S.A.P.

A.A. saved my fucking ass, and just in time. It really pisses me off to be duped "a follower of that insane belief known as christianity." The fuck I am! I didn't get sober to read that horseshit.

Wow! What a surprise to read that I have been "religiously brainwashed"! Just the other day in a meeting I heard a man say that if God came down from Heaven he would crucify the son of a bitch and blow a hole in his head with a .38 special. Hmmm, doesn't sound like a Jimmy Swaggart fan to me.

Doran, you are of course entitled to your opinion, but don't shut the door on something tha saves lives every day. It's terrible to see people turned away from A.A., because they believe the same thing you do, and die pathetically.

Alcoholics Anonymous is the largest recovery program in the world. There are meetings in every town, it's free, and there are no non-alcoholic members - hence the name. It's a good thing I didn't read your letter before turning to A.A., or I'd be snorting my way to a pine box by now.
Patrick P/ 2640 23rd Ave W/ Seattle WA 98199

P.S. - To those of you who do have a drinking or drug problem, A.A. is not the onlyway to get sober. Any credited organization will help you. A.A. has been the best for me and millions of others, for some it isn't. But if you are sick and tired of being sick and tired, A.A. is a way out.

P.P.S. - Dead Kennedys rip! Good luck Jello!

Dear MRR,

I am writing in response to the incident that happened in Houston that Ronnie Gaitz wrote in and told us about (MRR #40). Everything that Ronnie said about people not paying to come in and hear the bands is totally true. Almost always, people would just sit outside or try to scam their way in. For instance the last show at Cabaret Voltaire, a local Houston and The END: I showed up without any money, so I worked the door for Ronnie to pay my way. Boy, I sure had a hard job. One fucking person came in. We made $5 that night! There was at least 20-25 people outside. The END did not play because Ronnie couldn't pay them anything. Whose fault was it? The people's.

I really think our scene is a shame in many ways. Like Ronnie maintained, people have money but only spend it on drugs and alcohol. This is very true. If you deal drugs, Houston is the place to be. I see too many people fucked up at shows. It's not users I hate, it's abusers. I find it hard to believe that Ronnie ever made $400 at the VICIOUS CIRCLE/LIFE SENTENCE gig. I have heard lots of stories where no one pays to get in and Ronnie has no money to pay the bands. So the bands get pissed off and threaten to beat him up. Then he pulls money out of his own pocket in order to save his ass.

I think Ronnie had no alternative and every right to close Cabaret Voltaire. Why should he have to go through so much shit? If you are wondering why Cabaret Voltaire is closed, you now know a few reasons. Don't feel bad, Ronnie, it was not your fault!
Campbell Aurelius/ 5706 Lodge Creek/ Houston TX 77066

Dear MRR,

I'm replying to Tracey from Bristol's letter in #38: so you reckon that Newport is a town full of Nazi taffy skins who go around beating up 16-17 year olds and girls, well I've got news for you. There aren't many skinheads in Newport, and the ones we do have don't go around acting as you said. I've lived here for twenty years and the last trouble I can remember with skins was six or seven years ago. When was the last time you came to Newport? Also, if these 'Nazi' skins are shouting "Cardiff Swansea" etc. don't you think that they might not come from Newport?

I remember seeing GBH and P.T.T.B. at the Trinity Hall in Bristol two years ago and getting attacked by Bristol skinheads who were causing trouble all night. Also, around that time there was a letter in Sounds complaining about Bristol skins attacking people (including girls) - so much for the Bristol scene! Call that unity! Bristol is nothing special, even if you do have squat gigs, but don't slag Newport off coz you don't know what you are talking about.

Finally, let me tell you that the gigs in Newport cost £2.50 or less to get into and beer costs well under £1. The atmosphere is always friendly and everyone has a good time - so why don't you try it sometime and stop bitching.
Richard/ Newport, Wales/ UK

P.S. I still go to Bristol for gigs despite getting attacked by skins!

Dear MRR,

I'm writing in response to Dave's (New Beginning / Faith in Youth) letter in #39, what the fuck do you think you're talking about? You keep saying that coloring your hair and dressing strange is negative. What's negative about being an individual and not wanting to conform? I'm a peace punk, and I dress the way I do as a form of protest against society.

Also, you say that people in the counter culture are forced to sell out later in life. My parents were hippies, and although they no longer dress strange and they got jobs, they still believe in peace and love and are very active in the peace movement. I wouldn't say they sold out.

You say that drug and alcohol use is negative. Although it's negative to be chemically dependant, there are people who can be social drinkers and get high occasionally without being addicts or drunks. Don't get me wrong, I'm not against straight edge. I've talked to lots of straight edgers and I've never met one who condemned me for getting stoned occasionally. But you're forcing it on people.

Also, you say it's wrong to be disrespectful to your parents. I respect my parents and haven't had many problems with them, but parents who mentally and physically abuse their kids don't deserve respect.

Lastly, you say that punks don't associate with straight edgers, skate punks, skinheads, or "normal" people. That's bullshit. The only people I don't associate with are Nazis, because I think Nazism is evil. As for "normal" people, I have some normal friends and the only reason I don't have more is because lots of normal people are close-minded and don't like people who aren't "normal". Life & Peace,
Karamy Renfrow/ 558 1/2 Lakeside Ave/ Lorain, OH 44052

Dear MRR:

This letter is a response to that so called "Mister Positive" Dave guy whose letter appeared in MRR #39.

First, if you Dave are so upright and positive, why are you putting Lisa down for the way she handled things? I mean, fuck, you sounded like my folks. I kinda agree with some of the things you had to say, but did you bother to write Lisa and find out what kind of a person she really is? I don't think you did. Well, Mister "Upright Catizen," I did take the time to write her and I found out that she's a really caring person who corresponds with a lot of people. And I bet you never even dreamed that she is straight-edge! Yep! And unlike you she isn't as one-sided or as close minded as you seem to be.

I myself am far from straight-edge and I'm not saying that taking drugs is a good thing cause I've seen many of friends (Including myself) go right down the toilet from the abuse of drugs.

I know cause I am at the present doing time in a Juvenile Honor Camp for selling drugs.

When you say that people are being set up for frustration by having to conform in later life, are you really talking about your own frustration of having to conform? Are you feeling miserable?

Dave, since when have morals had anything to do with hardcore? Positive goals are a good idea, positive attitude is even better. But after reading your letter, I didn't see anything positive about you. If you don't want a scene with people acting like "punk rockers," go to an Ozzy concert. I bet you'll meet some real "open-minded," positive people there!

Face it, there are always gonna be assholes at any scene anywhere that think cause they shave their heads and carved "Sid Lives" in their arm that they are hardcore. But I really think you should check things out before you go flying off the handle because Lisa is completely cool and a caring person. In fact, I just got a letter from her today that was asking me if I would write this guy in New Jersey to help give him support in fighting his coke addiction because she's never done drugs and doesn't know what to say. Now, does this seem like a girl that needs to grow up? I think not!

Look, I don't think anyone has any easy answers, but the way you sound, it's like you totally want to make the scene you way with your ideas, just like some fucking dictator. When you realize that people are different and punk rock can't be punk if you put the limits and boundaries you want to put on it, the better you'll be.

Well besides that, you had a few good ideas. Just stop acting like a cop. Sincerely, Robert Church/ P.O. Box 368/ Campo, CA 92006

P.S: If anyone wants to write, I'm here for 3 more months and CHEETAH CHROME rips!!!

To MRR from DRUNKS WITH GUNS,

Just to let you know a little about us. First and most important--we are not WHITE PRIDE and never were! Second, we are not from Bridgetown, MD. We are St. Louis, MO. I have not read this review of our record personally, but some friends told me the errors you have made. We do not sing about White pride or anything like that, but now someone might read what you printed and believe it! I don't know who sent you our records, but I truly wish they hadn't.
Stan Seitrich/ P.O. Box 220/ Florissant MO 63032

Dear Stan,

I'm not at all sure what you mean about the address business, as the review did list a St. Louis, MO post office box.

As to the review's reference that this is "WHITE PRIDE minus the singer", I've since found out (from the person who put out the record) that the drummer of WHITE PRIDE is the singer in DRUNKS WITH GUNS. Now it's my turn to be puzzled about why you wouldn't mention that in your note. It's not the "crime of the century", though I'd have sincere doubts about anybody who played in WHITE PRIDE or any other racist band. This puzzlement is compounded by a song off your second EP entitled "New Wave Negro Girl". Since there is no lyric sheet included, and I can't make out any of the words, I can only say that given your desire to not be associated with WHITE PRIDE, that song title only adds to the dubiousness I express here. Tim

Dear MRR,

I would like to publically aoplogize to DEAD SILENCE and their fans for delaying the release of their 12" Stress. Unclean Records is guilty of "dragging ass" on this project, but I am happy to announce that the record is finally out and available from Unclean for $5. Anyone who has ordered the record from us should have already received their copy by now. If not, drop me a line and we'll clear things up. I assure you, I will not rip anyone off. Anyone who orders an Unclean item that has become "temporarily out of print" or is not quite out yet always has the option of a refund or an alternative selection in the catalog if they don't wish to wait.

So, send SASE for a catalog or 50¢ for a couple of stickers, and don't miss CAPITOL PUNISHMENT on tour in October (see ad this issue).
Roger Morgan/ Unclean Records/ P.O. Box 161621/ Austin TX 78716

P.S. Till Neurath and Christine Santiago--send new addresses!!

MRR,

I'm writing to offer another side to these anti-Pus reviews. While his reviews annoy the fuck out of most everyone, they do have a point.

While most of the "normal" reviews are fine, occasionally the reviewer may be biased in some way (an anti-metaler reviewing metal/ crossover music, etc.), or possibly very opinionated. While this may add character to the smaller mags, when the review is placed in such a magazine as MRR it has the power to "make or break" a band and it seems unfair that a potentially good band may have their "careers" altered or hindered by just a review. Pushead, on the other hand, makes a complete joke out of the significance placed on his reviews. While he may push some bands harder than others, according to his reviews, every band is good. While he doesn't give you a perfect description of what the item in question sounds like, he gives you some idea, enough of one to decide whether its worth your money. See the point? The "other " side? Ta,
Mike / Bad Luck / 7 Bridehill Dr. Hampton NH 03842

P.S. My mag, well rather my wallet, is hurtin', so I'd appreciate it if people would help me out and buy Bad Luck. Also- overseas people: please write to have your tapes distributed, or to trade for distribution, I've got a couple out. Thanx for listening.

P.P.S. Keep your eyes open for an invention called "Gyro-Power"- the properties of a gyroscope applied to an electric motor/ generator which has a 100% conversion of input to output. For comparison: nuclear power has a 1% conversion ratio. I wish I knew the guy's name. I saw most of a segment on Carson, plus just the other night I saw the closing of a segment on Gyro-Power on the local independent station. He's unable to get a

U.S. patent because his invention is impossible, according to top scientists. Remember the Wright brothers?

Dear MRR,

I'm writing this letter in hope that it will be printed, read, and some one will react to it. This August 6, in memory of Hiroshima and Nagasaki, 300 people gathered at the Nevada test site to protest nuclear weapons testing, 91 of the people doing civil disobedience. In 300 people, 3 were punk or hardcore influenced people, and I noticed that people in the group mainly had a bad attitude about punk. They thought it was a bunch of kids looking for a way to rebel, not trying to help the world out. Discussing this with my friend who was also one of the three punks at the protest, he told me that at the June protest F.UCK S.HIT P.ISS from Las Vegas played and were harrassed by the non-punk protesters to leave. This pissed me off when they spent their time to help out, and the people, because they didn't understand them, scorned them.

Meanwhile, the day before we arrived at the protest, we were in Las Vegas and decided to hit a gig. F.S.P. and the ADOLESCENTS played, along with a metal band. I sat back and watched and couldn't believe it. The female exploitation sucked shit. They had girls on stage in mini skirts dancing as a side show for F.S.P., but there were no stage dives, if you did you'd get thrown out. I thought the idea of punk was a scene free of female exploitation, I thought punk was supposed to control itself, not be ruled by what dance hall owners and aremed bouncers say. After the show we asked if we could use the microphone to announce the protest the next day. The "punks" walked off ignoring what was said, all that mattered to them was the fucking music. When I thought we created the music to get people to become active. Anyway they then turned the mike off on us, they only cared about the money they were making off the teenagers. We were then harrassed by the armed bouncers to leave. Upon leaving my friend yelled "you don't have punk attitudes" and nobody reacted because they didn't care. Except one guy who said "hey, I've been on the scene since it started" I'm thinking wow, you're popular but are you doing anything to protest, or just wallowing around in your apathy. It was then I thought, the reason I got into punk was to join the people who wanted to change corruption. Now I realize going to gigs and wearing punk t-shirts is not a good enough protest to change anything but your ego.

After the gig we went to a store where some punks showed up. I asked if they were going to the protest. One said "some of us have to work for a living" as he sipped his beer bottle. I thought, it's not as if I spent up to $100 in fees, food, and transportation (that I worked for) to get here. Then one says "I just don't get into that kind of stuff". I'm thinking, you went to the gig didn't you. We can't just listen to the music 'cause the people who need to it aren't listening. We've got to stand up and fucking fight. We've got to show the world we care, and want to help. I'm sorry if I've offended any people, because I want to unite not segregate. That's just how I saw it. If anybody has any suggestions on forming an active punk group, or if you're just pissed at what I said just write me (care of MRR). Here is the address of the group that organizes the protest at the Nevada test site if you wish to get involved: Nevada Desert Experience / P.O.Box 4487 / Las Vegas NV 89127. Hope to see some punks down there at the next protest.

☮

In response to the above letter I say this and more. It's always a very encouraging feeling to read an intelligent letter from a truly concerned person , and in this case I am moved to speak out. Since MRR lost the address or name attached to this letter's envelope, I will respond publicly and not just write this letter to one person. In a sense this is what I see as the point of this whole communication network spawned from the punk/ alternative community.

As my main view of all this has been from the musician's standpoint (having been a member of FAITH and EMBRACE) it would seem likely for me to take offense to saying "all that mattered to them was the fucking music", but in this case it is quite a good point. To go beyond just saying that it is the music that is the only reason people are motivated, and call to mind the social aspect as well as that lately it seems a fair percentage of people at shows don't even care about the music, would be even more to the point. I could bring up example after example of firsthand experiences I could justify my words with, but I'm sure most people are well aware of this fact (at least I hope they are). It seems that people just want to buy entertainment and only focus their concerns on themselves. Maybe they feel there is no reason for changing things. Is there? I say yes, some of you say yes, but it feels like there is a not so silent majority who could care less about these ideas that are floating around us these days. The audience mentality, it can be said truthfully, is a byproduct of capitalism, and since we live in the midst of a capitalist me-generation society, we must accept such reaction in the alternative world as well. But then, is there any alternative? Most bands these days just love the feel of cold cash in their pockets and thus alter themselves to the consumer's every whim. Sell-out is accepted and the more gimmicks you use the more chance of economic reward. It's mentioned that this band F.S.P. were forced to leave the demonstration in the previous year; maybe they brought the dancing girls, or at least the mentality that allowed those girls on stage, and maybe this is why they were chased off, not because they were misunderstood. Perhaps they were completely understood. I'm not one for unnecessary apologies, I forgive very little that relies on ignorance, I feel it dilutes the point of the anger that created the problem. If one is offended by the apathy of someone (especially one in a uniform that supposedly means a different way of thinking) enough to speak out about it, why then apologize in the name of unity? Where is this unity? I am not united with anyone who is in a costume that only serves to weaken my arguments and beliefs. I will not have my statements spit back in my face by any person who doesn't bother to form their own opinions. I really mean their own opinions.

All music, all ideas, reach a point of stagnation, and a generic quality takes over. This has happened with punk and hardcore. More so especially of the latter, as the word punk allows more room for different ideas and interpretations. There is no reason why we should pretend this hasn't happened. In a form that has such rigid guidelines that are followed so unquestioningly, it seems obvious why this has happened. Going to shows and wearing punk clothes is no longer a form of protest, it is rapidly becoming the acceptable form of teenage rebellion, which is as old as the human race. No new ideas. Nothing threatening. It is time again to break the molds, and this as well is not a new concept, simply a good one if applied. I am not going to create some formula to accomodate this application. My ideas work for me, and that is enough; we are all capable of forming our own views. People will always disappoint you, that is a fact of life. It seems that an individual who finds the time and sense to be concerned about this system we have helped to create is the greatest asset any movement can have. This is still the root of the punk movement and is all that can make any change in the current state of affairs, and avoid the contradiction that is so often present within it. Fight apathy by education, educate by communication, and communicate on the personal level; it is the most sincere form of protest. Concern without compassion and consideration will always miss the point; our strength is in our weakness, our willingness to accept change and react to it in a self-preserving manner. We don't need preaching or coercion by forcefulness,, physical or verbal. I'm not saying speak softly, I'm saying only use the big stick as the last option. Sometimes ignorance only understands these primal gestures. There is no reason to ever give up hope, for there is a driving need to continue with this thought we've started, and wherever there is someone who will stand up for what they believe in and speak out against what they don't, there is an alternative movement that comes from the spirit and that is enough reason to strive for survival. We can only attempt any kind of freedom when we become aware of all the possibilities available to us. We don't need any style of music that is conditional and closed-minded to serve as a focal point for our protest, only one that is a response to it. We have to respect, and be moved by honesty in any form it takes. The truth is what is feared the most, it is the one thing that unites us in protest and harbors any hope of creating an alternative artform. It should be enough; there is not time for petty judgement in the problems we must confront. It is not impossible to be heard, and we can only hope we are understood and taken with the same seriousness in which we speak.

The thoughts of one are not enough, speak and move.

ChrisBald/ c/o MRR/ Box 288/ Berkeley CA 94701

DISCHARGE, complete with Led Zep sound and falsetto vocals, were booed off stage and bombarded with tomatos and garbage several times during their recent cross-country tour. At least it proves that punks still have some sense of taste. *The more I see, the less I believe..."*

Dear Max R'n'R,

First, I'd like to say that your 'zine is terrific and keep up the good work. I think the letters column is a great way to reach a lot of people and get something off your back.

So here it goes:

I'm 17 years old and have been into punk / hardcore for about two years now. My grade point average in school is about 3.8, and many other punkers in school are often very surprised to hear that I listen to hardcore. Is it because I like to read or wear glasses or am 20 pounds overweight? Hell, being smart to these assholes means you should let everyone copy your fucking test. And that's as far as any relationship goes, because I'm not cool like them and don't fit in. I don't drink or do drugs either, so I must not be cool.

I'd like to say "FUCK YOU" to this elite group of punks. Should everyone look like you and shun intelligence? "Aw, fuck this test! Studying's for geeks!"

Well, I'm not afraid to look "unpunkish" and I'm sure there are plenty others who feel the same way. I don't have to parade around and show everyone I'm a punk. I won't turn the scene into some glamour show. I believe in expressing yourself, but to gain popularity by showing how "rad" you are is pretty damn lame.

Don't judge people by appearance. After all, isn't that why there is such a negative attitude toward punk? People think we stand for violence, etc. (e.g. sex, drugs, and rock 'n' roll).

Let's not accept people at face value and get to know others, even if they don't look "punk". Anyone who feels the same, wishes to respond personally, or just wants to express themselves, please write to me. I would love to hear from other punks. On and on...

Derrick Ogrodn/ 8100 W. Berwyn/ Chicago, IL 60656

Dear Maximum RocknRoll,

I'm writing this in hope that you print and communicate what I think is a vital message to the smaller H.C. communities through out the land (especially Memphis): Why do you all think that a "scene" makes you what you are or

allows you to be what you want? Hardcore is defiance and being a seperate, unique entity. Why do you need someone to hold your hand to be a big bad punk rocker- an easy means of social acceptance? If something bugs you, fuck it up. Thats defiance. Real individualism is ugly to society. Like the freaks you little fuckers laugh at in grade school (I was one!). This is all you need. Sure, shows here in Memphis are sporadic, but that's 'cuz 80% of you never attend unless it's put on by your buddies and there is no effort on your part. I've seen all of the diehard, hardcore youth here get into shows at the Antenna (over 21 club) when they tried. All you have to do is care and try. As a matter of pure fucking fact, it is very rare to be excluded from a show 'cuz you have no money, have something better to do (fuck you if that's your trip), lack of transportation, or you're underage. Just t-r-y and you'll see.

Everyone hates someone so don't let this be another discouragement. I personally just don't give a fuck anymore. Go to shows.
Negative Jeff/ 1298 Carr #11/ Memphis TN 38104

Thoughts On Unity

Webster says:

u'ni·ty 1) state of being one; singleness; absence of diversity. 2) concord; harmony; accord; uniformity.

Absence of diversity? Uniformity? This is not what we want, is it? Uniform clothing? NO. Uniform haircuts? NO. Uniform idelogies? NO.

But to unite we must have something in common. Right?

We do. We care about the world's problems. We may disagree on solutions, but at least we all care.

Let us unite then as a family joined by our love for the world. Mother, father, sister, brother all have: different clothes, different hairstyles, different friends, different ideas.

But in times of trouble they come together: to mourn. And in times of joy they come together: to celebrate.

I love you all. D.D.

P.S. Always remember we are trying to save a world that does not want to be saved. This makes our struggle twice as hard. But if we never give in. I know we can win.

Greetings from scenic Omaha.

I just finished reading the reader's mail in #38. I thought the question "What is punk" had finally been lain to rest. How very naive of me. So in the spirit of those who would lift the rock off the water hydrant, I present the definition of "punk" I give to anyone foolish enough to ask: Punk is a category for those who cannot be categorized.

Ah, how absurd it is to say that we are anything - be it punk, skin, jock, cop, executive, redneck, whatever. To do so is to deny us the only thing that we can ever truly be: human individuals. Sure, we can play at being all sorts of things - but in the ultimate sense we will never be more than that.

Please write to me - all us poseurs at life have to keep in touch. Love and Peace,
D.S. Woods/ Room 805 Harper Hall/ 1150 North 14th St./ Lincoln, NE 68508

Dear MRR & Readers,

I have a few words on animal experimentation. I always hear everybody saying how they are against it. Well, I partly agree, and hope you'll finish reading this letter.

My friend Peyton McKay died of cancer. His life was extended by methods previously tested on animals. If it was not for this extension, we would of missed out on a lot of time with our friend. But even so, this extension was spent mostly in pain, and Peyton deserved better than that. Lab animals died so Peyton could spend a few more months in pain. I guess I'm saying the natural order of death may have been kinder, though I treasure every day we had with Peyton.

On the other hand, if lab animals had died to cure cnacer, to cure Peyton and your friends, too, I think we'd all agree the life of 1000 lab animals in return for the lives of the generations to come (animals and humans alike) would be a worthy cause.

I would gladly take the place of any lab animal to prevent any living creature from going through the hell Peyton went through. But if my life was taken to extend that pain, I'd hope people like me and you would put an end to it.
Rest in Peace, Peyton,
Mary Hoerner/ 41060 34th St. W./ Lancaster, CA 93536

Dear MRR,

This letter may seem to be somewhat depressing, but I'd like to tell you some things which have happened to me in my 17 years of life. Hold on! It's not going to be my biography. None of that shit. Moreover, this letter is about how one person's suicide can really fuck up a lot of people.

It's weird, I still remember Heather, so happy and outgoing; she always had a smile on her face, and a kind word. Granted she wasn't perfect, we had our differences, but I really respected and looked up to her. In all truth, I envied her. She was beautiful, smart, popular, and wealthy. Now she's dead. Strange, I still envy her.

Everyone in our community was pretty shocked at her suicide. Not a day goes by that I don't think of Heather, and we weren't really even close friends. That's how this whole thing has affected me.

Maybe she's happier now. Truth is- I've wanted (and tried) to kill myself, but there's something which just won't let me succeed. When a person takes his or her life it's a selfish thing to do. Think of all the people who care about you. If that doesn't help, think about how much you will be hurting your loved ones. You're a damn selfish asshole if you say "Oh, they don't care". Bullshit. There's always someone who cares.

I finally got it through my thick skull that suicide isn't a solution, only a problem. Temporary problems don't deserve permanent solutions! Life can be hell to live sometimes, but things do get better.

I know, I know... I sound like Dear Abby, but hey, it's the truth. I've done a lot of soul searching and serious thinking about living and dying and I found that each has it's time. Now is the time to live.

If you need someone to talk to, drop me a line. Keep the faith.
Jil Phillips/ 408 Maryland Terr/ DeLand FL 32724

Dear MRR,

I recently read an article/poem by Peggy Tuxen, a Vietnam nurse, in issue 19 of Resistance News. I'd like to share it with everyone. It's entitled, "Dear America."

"Remember me?

I was the girl next door.

Remember when I was 13, America, and rode on top of the fire engine in the Memorial Day parade? I'd won an essay contest on what it meant to be a proud American.

And remember, America, you gave me the 'Daughters of the American Revelotion' good citizen award for patriotism, and I was only 16.

Then you sent me to war, America, along with thousands of other men and women who loved you.

It's Veteran's Day, America. Do you hear the flags snapping in the wind? There's a big sale at Macy's, and there's a big parade in Washington for the veterans.

But it's not the American flag or the sound of drums I hear - I hear a helicopter coming in - I smell the burning of human flesh. It's Thomas, America, the young kid form Atlanta, my patient, incinerated by a gas tank blown up in a useless, immoral war. I remember how his courage kept him alive that day, America, and I clung to his only finger and whispered over and over again how proud you were of him, America - and he died.

And Pham. He was only 8, America, and you sprayed him with napalm and his skin fell off in my hands and he screamed as I tried to comfort him.

And America, what did you do with Robbie, the young kid I sat next to on the plane to Viet Nam? His friends told me a piece of schrapnel ripped through his young heart - he was only 17. It was his first time away from home. What did you tell his father and mother, America?

Hold us America - hold all your children America. Allen will never hold anyone again. He left his arms and legs back there. He left them for you, America.

America, you never told me that I'd have to put so many of your sons, the boys next door, in body bags. You never told me...

I wish so often that every man and woman in our governments had a son...a son who might have to see life through an M-16 or the darkness of a body bag. We would not be in El Salvador or Honduras.

I wish that every American voter could have spent one day with a young soldier in Viet Nam or if they could have been with me the night LZ (Landing Zone) MayAnne was attacked and we carefully, sadly and incredibly painfully put 100 young sons in body bags to be sent home. If they could have touched their young hands and stroked their warm faces and said good-bye as we did...I know...they would never allow this to happen again.

But they are, so now it is up to us.

The future of countless and distant others, yes, those in South Africa, Central America, Asia - around the globe...the future of those names of those we do not know and whose faces we may never see...their future is our responsibility.

Gifts of guns and bullets, grenades and hate, as well as people's lives, must stop. GENOCIDE in our name must STOP.

We are all being betrayed by our government. It may not feel like our government or our policies, but it is our country; we are Americans, and we are it's strength, and we are its heart . . . and conscience.

I will not forget the night that 8 of us gathered in a small room on a starlit night in a small border town in Nicaragua. We were talking to radio Segovia, a radio station that had only recently before been destroyed by the CIA contras. We each gave our personal plea to the American soldiers just on the other side of the border.

Our message was clear: "You may die in this immoral war...you are killing your own... the Nicaraguan people want peace...your government is lying to you...we are frightened for you...we want you home." We told them to resist. Tony Gonzales spoke in Spanish; he knew his brothers would hear him.

And then there was the military hospital ...lines of beds...Nicaraguan soldiers wounded by U.S. made guns and grenades...the same wounds...the same smells...brown skin...no legs...no arms...scared and frightened faces... just young boys. I felt sick. (Look at it in your perspective; how fun would it be to skate without any arms or to slam without a leg?)

It is time for us to say NO again and again. We must say no to a government that fights wars in our name and uses our young sons and daughters as cannon fodder. We must say no to a government that spends billions of dollars on tools of war yet leaves its own people hungry, jobless, with the poorest of medical care, embraced in oppression and poverty.

MOTHERS, FATHERS, BROTHERS, SISTERS, FRIENDS, WE MUST SAY NO!

We must join together on this common ground of resistance.

This is not to decide whether there should be a conscription or resistance in other countries. We must determine our own destinies first. We must go out into the big cities, small town, the poorest high schools, the classrooms, the town halls. We must talk to our classrooms, the town halls. We must talk to our families, our friends, our neighbors. We must teach our children. They are ignorant, and we must reach out and educate them of the poverty draft, the racism of the draft, the real economics of war and the draft and we must tell them the real tragedy of all war. We must unite our efforts to save our young people from another war.

Now go and have a healthy lunch, and remember, as you leave here today, that YOU are the HEROES. Your work is so important. It is a gift to the children of the world. It is a gift to me and to yourselves.

As Kevin Seconds sings about UNITY, we must remember that the safety of this journey does depend on you and me.

WE MUST NOT GIVE UP THE STRUGGLE.

WE ARE THE BRAVEST...

Scott Noel/ 6208 Lake Apopka/ San Diego, CA 92119

Dear MRR,

When the United States bombed Libya I was in school. My teacher announced it in front of the whole class. Well my whole class started clapping, except me. I almost died. I was sitting in a room full of war-mongering fascists. These kids want to go to war. These kids can't even vote, not even drive, but Reagan has them in the palm of his hand. Then I saw something that almost killed me. A little kid, about 3, singing "America the Beautiful". And if that wasn't enough I had my mom read the article on Coor's in MRR and she told me it was bullshit. When I asked her why, she said because nothing like that could ever happen in this country, Reagan wouldn't let it. What a fascist bitch! Are hardcores the only ones not wearing these propagandist blinders handed out by Reagan. Everyone around me is living in a dream world, no one wants to face reality here.

Then this thing about the fireworks. How many thousands of dollars did we spend on a bunch of fuckin' lights blasting in the air for a couple of seconds, when we could have built shelters, bought clothes, and fed the needy with this money--then we really would have something to cheer about.

Also on T.V. I see the statue of liberty with some guy talking about the motto "Give me your tired, your poor, your huddled masses" or something like that. What, did that shithead forget about the quota this country has set? I feel it should read "Give me your tired, your poor, your huddled masses, as long as you don't exceed the quota set by our bureaucratic butt-fucks".

Last but not least I think one solution to getting changes in our system of government would be to get some young blood in there. There are too many stick in the mud's. Those stubborn bastards. Jello Biafra had the right idea when he ran for mayor.

Jeff Winterkorn/ 9223 Oak Park Ave/ Morton Grove, IL, 60053

P.S. What's with this "anonymous" bullshit people sign?

Dear MRR,

..."Before we are all totally nullified and synthetically pacified by all outside bureaucratic, scrutinizing nightmare called the New Age" Social Unrest

NO FUTURE- A philosophy for the new age

This nation is in grave need of a new philosophy- a philosophy for the new age. Nietzsche is just too fucking long, and all the others--the bomb makes everything in this sick world absurd. The bomb makes you absurd, it makes me absurd, it makes that sitcom you're watching a nightmare. We're all just a cruel joke. Who's playing this joke on us? Is it that pile of dust ? (god). Is it that Babylon must fall, revelation, the "rapture", 666 engraved in Reagan's head? Well I don't know about that, but I still wonder why old men in suits must ruin my life. You probably wonder too. Why must old men in suits ruin our lives? We are the future, America's future, and there is no future. That is reality, what a perfect philosophy for this new age. The "reality" of the Soviet threat. The reality of one man's paranoia. The reality of mushroom clouds on the horizon. The reality of your death. I do not believe there will be better days ahead. Anyone who is stupid enough to actually be optimistic about the future is dreaming. We have always had it in us, a million years of sleeping halitosis. Has there ever been a gun, or other weapon created that the fucking government hasn't used? And Reagan, that charming figurehead of our country, we know he's not what he seems. The man whose policies create atrocities. I can see him with Pentagon goons, his lined face, sweaty, his gnarled hands... masturbating over the vision of a Trident II. Kill a commie, be a hero for Mr. Ronnie. Reagan taught me how to hate. And to Ronnie and his sick Reaganites, hatred is purity, weakness is disease. That's Reagan's foreign policy.

We just have to look around. We have to decide if there's something, anything, we can embrace, some way we can change things. We must decide if we can hope. We look at the facts and decide there is no hope. There is no future and we must give ourselves up to this new philosophy, and accept it, and enjoy our hollow life until the earth is turned into hell.

Karl Marx...Lenin...anarchy, socialism, are only here to ease me. Because I know a better way exists. We simply won't ever see it. Punk rock, hardcore, is the last revolution. The very last, and I'd probably commit suicide if I didn't have it. Even though there is no future, I'm like all those other poor fools who can't really get scared about nuclear war, no matter how hard they try, in that they enjoy life, I can still be amused by some sides of the things that disturb me. You have to laugh or you crazy.

The world is such a fucking mess, I don't know why a whole generation of "young people" are filled with such despair, desperation and boredom. Is it the new age? I know that at 16 I've seen and felt things at too young an age. I only regret that the smiling fascist won't be around when we're all nuked. The senile bastard deserves it. I've read up a lot on Reagan policies concerning nuclear policy and it's even more terrifying and stupid than you'd expect.

My advice to anyone who is not competely filled with fear and loathing about Reagan is to pay attention to what he says, and check up on it--it is amazing how much he lies, and I mean through his dentures. Also read up on his policies. One good book is With Enough Shovels... Reagan and Bush on Nuclear War. Scary stuff- and it's not some underground book written by some Reagan-hater like myself. Also There He Goes Again... Ronald Reagan's Reign of Error. This one isn't so heavy. It's into showing you what a stupid jackass the man is. If anyone feels like answering this letter, maybe you want to tell me there is a future? Maybe you've thought of something I haven't, see a different side, then write to this 'zine and tell me about it. @

Dear MRR,

This is a small complaint about parents who beat their children. When I was 14 (now 22) my mother used to take Valium and alcohol together. The result was unfair treatment to me. She used to beat the fuck out of me. Until one day after she threw Spic'n'Span in my eyes and I went to a neighbor's house to call the cops. Then it was finished, well the Valium anyway. Now she's a borderline alcoholic.

I have a female friend that lives in a small Michigan town. She is 14. Her parents beat her. She's considered running away, but hasn't the money to support herself. I'm afraid of what may happen to her. All of the advice in the world I can give her doesn't mean diddely. Her parents have sent her to counselor and she has told her story to that person who would neither believe or check it out at least.

I don't want to see my friend end up in an institution which may result doing far more harm than good. If anyone out there knows of who she can contact for help please let me know. Her name is Nikki and this definitely not an isolated incident. There must be young people who need the same help. Thank you for your time.

Gregory Lindeman/ 2913 S 13th Ave/ Broadview IL 60153

Mrrrrrr,

In response to the tirade abvout t.v. in your last letters section...what the fuck?! Some guy named Waste (ahem) was spouting about how the media brainwashes you with its "lying propaganda." Oooo, scarey!! Yea man, Arnold Ziffel is a capitalist pawn. What a sap! You can only be "brainwashed" if you want to be, pal. What's the difference between someone who blindly follows every trend on t.v., and someone who blindly follows, let's say... Jello, or M.R.R., or insert your name here? I really don't see how any fat "business tycoon" is going to benefit from me downing a brewski and watching "the Partridge Family" crucially mosh.

Any form of expression can be propaganda. You should be skeptical of anyone who tries to push their "philosophy" on you, be it someone on the tube saying "I'm a pepper" or your favorite hardcore band saying "unity, dude."

T.V.'s like H.C., you have to sort through all the bogus shit to find something worthwhile. Besides, without television the DICKIES would have never been! Or RED KROSS, for that matter.

Hey I even happen to know that your patron pope of punk, Tim Yo, even likes to watch "Perry Mason" every once in a while, so relax and quit looking for nasty, evil capitalists in every closet.

I have a street sheet dedicated to bad flicks and old sit-coms, send a stamp if you think Josie and the Pussycats shred, and Rocky and Bullwinkle are god.

Tune in, turn on, and pig out,

Bruce/ Adrenalin O.D./ T.V. Misguide fanzine / P.O. Box 363/ Vauxhall, N.J. 07088

P.S. These opinions do not represent the band's, but I do know they agree with me anyways. We'll be right back...

Yo Bruce,

While I do indeed indulge in "Perry Mason", I'd have to disagree with your outlook on TV. Obviously fat businessmen profit from TV, both from ads and from turning the populace into blithering idiots who wouldn't be able to rebel against anything because they're so numbed by the insanity and inanity they've been shoveled since the get go. If you don't think that the population has been brainwashed by the values pushed by TV, then perhaps you might consider the fact that you might be one of those brainwashed victims. Hey, common sense should dictate that TV sets the values for society, and since we begin watching TV and sucking up those values long before we are able to form any opinions, we are indeed "meat". If one were to start watching TV in the USSR from age 1, they would undoubtedly be inculcated with an ideology, a way of life and values of that society. Certainly the same goes for us here in the U.S. We "learn" bourgeois values/middle class ideals from sitcoms, cartoons and adventure shows, not to mention quiz shows or the so-called "news" shows. If people were to "unplug", they'd have to develop a lot more individuality. Hey, even listening to radio (instead of watching TV) afforded people more imagination.

Bruce, when A.O.D. (your band) visited here in S.F., you guys stayed at our house. Besides going to the shows you played at, all you did was plunk down on our now famous couch (immortalized on your next tour poster) and watched TV constantly, as though you were back home in Jersey. I cannot but think that if you had gone out adventuring you might've had some experiences that would have added to your perceptions of life here, added a contrast that would have broadened your outlook.

You are right about just one thing here: Bullwinkle is god! Tim

Dear MRR readers:

Here's a little traveler's tip for those of you from the USA planning to visit Canada, especially Winnipeg - LEAVE YOUR SPIKES BEHIND. They may be legal here, but in Winnipeg they are prohibited weapons and very illegal. I know this from experience: last weekend I spent some time in jail for wearing wristbands and bootstraps that had spikes. I was picked up right off the street and locked up, I couldn't believe it. So, if you're going to Winnipeg - leave your spikes behind, they're not worth the hassle. Take care

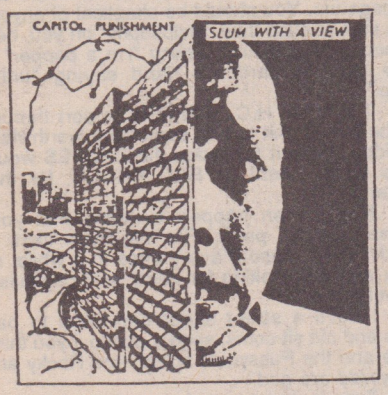
Joel Lee/ 2306 So 19th St/ Moorhead, MN 56560

Dear MRR,

How does one go about purchasing a GIANT size picture of Mouse? She's Beautiful!! (I'm serious.)

Pete/ 3042 Kadema Dr/ Sacramento CA 95864

new Out Soon:



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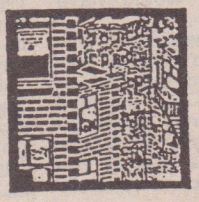

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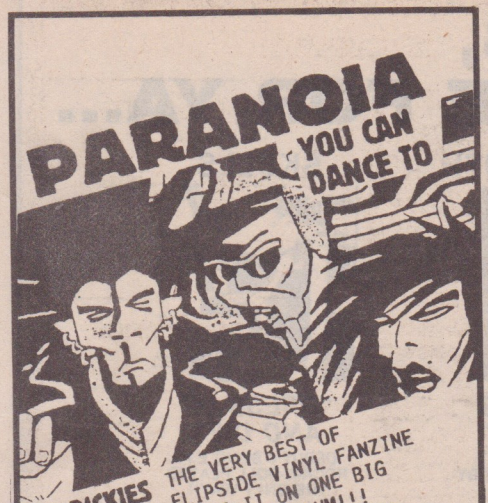

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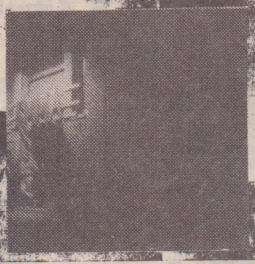

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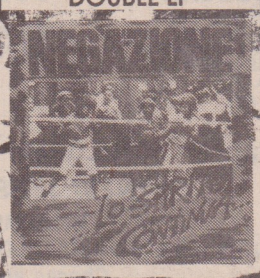

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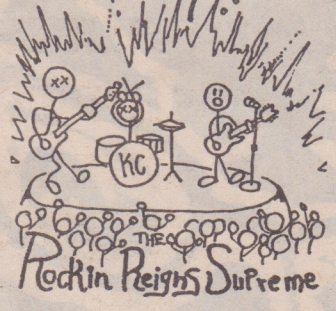

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The CIA's War

by Robert Matthews

NACLA Report on the Americas JULY/AUGUST 1986

excerpted by RTP

Covert operations are the specialty of the CIA. Over the last 20 years the CIA has reportedly conducted more than 900 major clandestine operations and thousands of lesser adventures. Among its most publicized achievements are a key role in overturning the regime of Mohammed Mossadegh in Iran in 1953, paving the way for three decades of misrule by the Shah; and directing an invasion force that ousted Guatemala's President Jacobo Arbenz in 1954, ushering in 30 years of repressive military rule.

These coups were quick, if nasty. The CIA track record is less impressive when it comes to long-term covert wars. The agency recruited indigenous Hmong guerrillas in Vietnam but later abandoned them when the war started to go badly. It built a virtual private army of 30,000 Meos in Laos, but ultimately left them to their own devices.

Other CIA-sponsored rebel armies that have been wiped out over the last four decades include those in the Ukraine, Albania, Burma and Tibet.

Given the agency's record, it may be surprising that the 1947 law establishing the CIA deals solely with intelligence gathering. But in authorizing "other functions" at the request of the president, it set up a legal loophole for covert activities: over time these became defined as an "operation or activity designed to influence foreign governments, organizations, persons or events in support of U.S. foreign policy."

Revolutionary Nicaragua was a bone in the throat of the Reagan Administration even before it took office, provoking an obsessional hostility among members of the Reagan team. Early on the White House ruled out accommodation with the Sandinistas, determined instead to roll back the revolution. To achieve this goal the Administration devised a multifaceted strategy, including psychological warfare, economic sanctions, the militarization of Honduras and manipulation of U.S. public opinion. The centerpiece of this strategy was a CIA-sponsored proxy war.

IN THE BEGINNING THE AGENCY WAS OPtimistic, believing it could sprinkle relatively small amounts of money onto a terrain lightly seeded with counterrevolution, and a mighty movement would grow. As one official later recalled: "It was hubris; we were going to knock off these little brown people on the cheap."

IN ITS EARLY YEARS THE NICARAGUA operation was managed by a restricted interagency group or RIG, headed by the assistant secretary of state for inter-American affairs, first Thomas Enders and later Langhorne Motley. Other members included the head of the U.S. Southern Command, Gen. Paul Gorman; deputy secretary of defense for inter-American affairs, Nestor Sanchez; White House liaison to the National Security Council and paramilitary expert Marine Lt. Col. Oliver North; and the CIA's operations director for the covert war, Duane Clarridge.

WHEN THE CIA RECEIVED THE 1981 DIRECtive to organize a proxy war in Nicaragua, it was ready. Anti-Sandinista groups were allowed to train openly in Florida and California camps throughout that year, mocking U.S. neutrality laws. In mid-1981, Gen. Vernon Walters, special assistant to the secretary of state and former deputy director of the CIA, arranged the unification of the fragmented bands of ex-National Guardsmen raiding Nicaragua from Honduras into the 15th of September Legion. Since 1980 the CIA had been funding the Miami-based anti-Sandinista exile party, the Nicaraguan Democratic Union (UDN), & had bribed the UDN to merge with the new military front to form the Nicaraguan Democratic Force (FDN); gave the military forces a much-needed facade of respectability. However, later CIA efforts failed to persuade Edén Pastora Gómez, the leader of a rebellion on the Costa Rican border, to enter the coalition. Pastora, the charismatic "Comandante Zero" of the Sandinista revolution, had left the Nicaraguan government in a pique in early 1982 and later founded the Democratic Revolutionary Alliance (ARDE), a *contra* group based in Costa Rica. This year, when he abandoned his revolt, Pastora resisted making common cause with the FDN.

The CIA moved quickly to formalize its relationship to the Nicaraguan rebels. Its agents began recruiting additional ex-guardsmen from exile, paid regular salaries to the *contras* and armed, equipped and fed the force. The payroll was $300,000 a month; salaries of $2,000 a month were paid to the leaders while recruits were told to live on $1 a day.

The CIA also took charge of all major political decisions. After the media—led by a November 1982 *Newsweek* cover story—had made the war the biggest public secret of the time, the CIA moved to put a respectable face on its operations. A month later the CIA "repackaged" its Nicaraguans by reorganizing the FDN's directorate to lower the profile of the *Somocistas* and convey the illusion of a revolt led by former anti-*Somocistas* and disaffected Sandinistas. Then, in October 1983, the agency decided that the FDN needed a "single spokesman in order to more effectively persuade Congress." Duane Clarridge chose Adolfo Calero, a former Coca-Cola franchise owner.

At the same time as the FDN was being created, Thomas Enders was in Managua with an offer of negotiations. But even apart from the Administration's involvement with the rebels, the Sandinistas had reason to doubt Washington's good faith. Enders' tone was imperious and among his demands was the humiliating insistence that the Sandinistas dismantle their entire military arsenal.

The CIA increasingly regarded the *contras* as a cover for the clandestine missions of the agency's Latin American contract agents—whom it revealingly called its "Unilaterally Controlled Latino Assets" (UCLAs). The Pentagon provided training and technical support to these agents, who conducted attacks and carried out sabotage against various economic targets inside Nicaragua. The *contras* broadcast a communiqué taking credit for the mining of Nicaragua's harbors in the spring of 1984, but the operation was so dominated by the CIA that it did not even include any Nicaraguan rebels. The UCLAs, launched from a CIA "mother ship," included Salvadoreans, Hondurans, Argentineans, Chileans and Ecuadoreans, all trained in underwater sabotage by the CIA.

Congressional distaste for the CIA war against Nicaragua resulted in the 1983 Boland amendment, which forbade the CIA from using its funds for the overthrow of the Nicaraguan government. In 1984 Congress limited aid to $24 million and the ban on direct CIA involvement continued in 1985, when Congress voted $27 million in "humanitarian aid" to the *contras*.

In 1985, for the first time, the agency allotted more money to covert activities than to technical and secret intelligence gathering. Its 1986 budget for covert actions around the world (not including the *contra* war) stands at $500 million.

WHEN PRESIDENT REAGAN DECLARED IN March of this year, "I am a *contra*," this was more than rhetoric. The White House has worked hand-in-glove with the CIA in evolving the anti-Sandinista operation to a greater extent than it has in any other covert war. The president has put the prestige of his office behind an intense campaign for congressional funding. He has personally lobbied the private sector for funds that ultimately go for both military and non-lethal assistance to the rebels. Through the National Security Planning Group he has been privy to strategic discussions and approved all facets of the operation. When Congress denied him the funds he sought for the operation and reined in the CIA, Reagan authorized the National Security Council (NSC) to pinch-hit for the CIA and coordinate a network of outside support.

The best example of the executive's involvement in prosecuting the *contra* war is the role of the NSC, which moved to center stage with the cut-off of official aid. The last of the authorized CIA money was spent in March of 1984 and the agents were pulled out in May. To fill the gap, the NSC, heretofore only a deliberative and decision-making body for the *contra* war, was tapped to direct the political and military operations.

The NSC role in turn increased executive involvement. Lt. Col. Oliver North, White House liaison to the NSC, was chosen as point man for coordinating the war: the *contras* were "his account." As the president's unofficial representative, North visited the rebel camps in his own government plane—an unheard-of privilege for an NSC official of his rank. Within a few months North had made himself a bureaucratic field marshal for the *contra* war, overseeing political developments as well as military and logistical strategies.

Until 1984, the third-party network had served as an ancillary system to provide material support to the rebels. In April 1984, after the CIA mining of Nicaragua's harbors produced a barrage of congressional and public criticism, NSC Director Robert C. McFarlane presented President Reagan with a secret plan to organize this support system into an effective replacement for the CIA. White House counsel concluded that "it would violate no laws, if done carefully" and Oliver North was placed in charge of this.

North also played a behind-the-scenes role in the rebels' acquisition of Soviet-made SAM-7 surface-to-air missiles in 1985. His right-hand man in the private domestic network, retired Major Gen. John K. Singlaub of the World Anti-Communist League (WACL), later boasted that he "was instrumental in helping the freedom fighters get the missiles."

A GOOD CASE CAN BE MADE THAT THE NSC action violated the U.S. Constitution and encouraged disregard for the 1794 Neutrality Act which prohibits private citizens from aiding the prosecution of any foreign war against a nation with which the United States is at peace. The Administration was also clearly riding roughshod over the Boland amendment. But beeause this legislation had specifically restricted only the CIA, not the NSC, technically there was no violation.

The NSC has overall responsibility for all U.S. covert and paramilitary operations. Consequently, as Rep. Michael D. Barnes (D-Md.) observed, "It would be stretching the integrity of the [Boland amendment] to suggest that this prohibition was not intended to cover the NSC."

Attempts to investigate the NSC operation came to nothing, the Administration refused to supply documents or on-the-record testimony and Congress, having just sanctioned $27 million in "humanitarian" aid to the *contras*, was in no mood to take on the Administration.

IN FACT, THE ENTIRE NICARAGUA POLICY was based on deception. "Of course there are a few true believers in the government who think the Soviet Union is behind everything," says David MacMichael, "but for the most part they're a pretty cynical bunch who thought they could win easily in Nicaragua."

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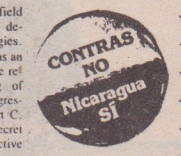

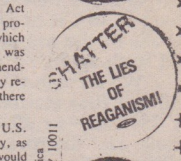

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COLUMNS

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History Repeating Itself?

I'm assuming the point of view I'm about to express will be a minority position within the punk scene, at least if the feelings of the MRR staff are any indication. My basic thesis is that before any wave of rock'n'roll (in this case I mean punk) can get revitalized, it's got to go through a degeneration which will necessitate a new generation of kids coming along to call it boring and stagnant, who will kick it in the ass and start something radical and fresh again.

We've seen this in the 1950's, when rock and roll first started (approximately 1954-55). By 1959, it was all but coopted by the major labels, and the rockers were either all dead or selling out to pop music, or later, country music. They went from a cutting edge of an important innovation (the then-radical idea of R&B and Country colliding and forming something new--a musical precursor to the social integration movement) to a regression back into their roots.

Then the 60's kids came along and jump started it again. They took 50's rock and roll, but updated it: "Maximum R&B" is what The Who called it. Again, new innovations both musically, somewhat based on better equipment, but also on new forms of punk (I'd call rockabilly, 60's garage and '77 sound all 'punk', defined both by their rawness, honesty and simplicity of form), as well as a much wider lyrical outlook. But that too faded from its raw punk stage and, as musicians got older and tired of playing three chords, as equipment got better, and as the desire to become a pro musician (big bucks) took hold, the music again changed from basic to "progressive". By 1968, the punk scene had given way to self-indulgence (called "experimentation") and pretention (called "expertise"), and we entered the doldrums until 1975-76 when a new rebellion rejected all that shit.

That new punk style was simple, powerful and got the point across. But just as with rockabilly and 60's garage punk, this basic form began to degenerate into softer pop or more indulgent post-punk until the "hardcore" kids kicked it in the ass in '80 and kept it on its feet. But again, as the musicians got older, learned to play, got tired of being paid little, and had less energy, the regression began again.

So now we have a new form of the hated "progressive" music, the punk equivalent of the early '70's bullshit. Musicians are moving away from the cutting edge, are heading back to their roots music (depends how old they are, so it's either 60's punk, metal, jazz, country, rock, pop, art rock, etc) for inspiration. (Here's where many people will differ with me in their interpretation of whether that's good or bad). While I understand why this is occuring, and while I might like the experimentation angle theoretically, ultimately I'm not moved by the results. What I love about punk is its simplicity, its straightforward honesty. While branching out and learning to play better are to be expected, the "progression", to me, is a regression--back to less energetic, less direct and more self-conscious music. Yesterday's punks are moving away from the cutting edge, going back to older musical forms, and are--to put it mildly--getting wimpy.

I have a standing joke around MRR that our next record should be a triple album compilation of bands/musicians who used to be great but now suck. Well, maybe a quadruple. My point is that this shouldn't come as a surprise, that it's a natural tendency with age, and that I'm amazed at how long this thing did stay vital....and, that I look forward to the next era of kids coming along, looking at how punk/hardcore degenerated into boring, lifeless stuff, and kicking it in the ass with something really new and energetic.

There are a few differences this time around that might alter the previous cycles though. For one, this current form of punk has largely managed to maintain its indepedence from the major labels, and the indie network of zines, small labels, tapers, bands, bookers, etc. is still quite in place. So perhaps things won't have to completely die before new life can be pumped into the corpse, making it a more continuous effort.

I view MRR's role here as one of being in touch with the grassroots of the scene, of having an ear to the garage (as opposed to the big recording studios or art schools), and of being in a place to help support such a rebirth, if and when it comes--sort of a holding action, a communication vehicle for those of us who want to be a part of that, who've maintained their vision and integrity and vigor, much like Bomp magazine was through the dry years of 1969-75. This is not to say that there aren't great bands now to carry us through (just as there were then, like the MC5, Velvets, Stooges, Flamin' Groovies, etc.). There are, and always will be energetic, fun, and stimulating rock and rollers. So, while things wind down in punk in many ways, keep the faith, stay energetic and thoughtful, and keep a lookout for the next attack of maximum rock'n'roll!

"I' m not in this to be a star."
--famous American punk leader who went to England

"I'm glad that no punk bands ever get paid in this country, it means we can never sell out."
--Imre, drummer for Hungarian band, TIZEDES

"Money - that's not what punk rock is about."
--G.B.H. in press conference

"G.B.H.? Fuck man, you wouldn't believe how much we have to pay those guys."
--promoter Chris Williamson in press conference.

It was in a little restaurant in the East Village. Jack Rabid suggested we go there and talk over the state of the world. I said sure, as long as I could get something other than yuppie rabbit food.

As I ate my hamburger (on pita, yecch!) and listened to a bunch of English New Wave bands, Jack lamented the state of Americans. "They don't know how to have fun," he said, "they have all these things and they still really can't have any fun."

Listening to that horrible MTV muzak and watching all these East Villagers struggling to out do each other in the "got a straight job but I'm still cool" department, I agreed. I shouldn't have.

Ho ho, buckaroos. I'm writing this having just gotten back from the LEEWAY, CRUMBSUCKERS, AGNOSTIC FRONT, G.B.H. show at the Rock Hotel. I left before G.B.H. came on. My face hurt too much to stay. No, I didn't get punched in the mouth again. My face hurts from smiling. I had fun.

For a while, New York was transformed into a small town again. Here were the local heroes, AGNOSTIC FRONT, the national underdogs and infamous bad guys. Their new LP was just out and now they opened for the Limey big guys. All NY/NJ/HC came out to support their team. The place went wild. Stage flips, bouncers tossing people into the air and getting tossed themselves, loud hard stuff, but not violence -- fun. No politics, you couldn't understand the words. It was pals. Guys you see on the street everyday were now up there on the stage in front of lots of their friends. Those friends all screamed how great they thought the band was. LOCAL BOYS BECOME STARS. Everyone who saw it felt better for it.

Somehow things got twisted around. The punk ethos of "anybody can be a star" (just grab a guitar, drumstick or microphone and jump on stage) became "nobody should be a star." The joy, the kick, of playing in front of a lot of people, of getting them to dance, to sing with you, to share the glory, the FUN--suddenly became "wrong". Punk rock became like a charity -- something you do for someone else. Instead of freeing people to reject Hollywood and music company stars to create their own, the new punk morality put other chains around its followers. YOU ARE NOT ALLOWED TO BE A STAR, it said. IF YOU BECOME ONE, THEN YOU ARE BAD!

Anyone who's ever performed in front of a crowd of people -- and liked it-- knows that special feeling. It's a feeling not like any other. To deny this, and say you're performing only "for the good of a cause" or "just so I can get the message across" is like denying the pleasure of sex and saying that you're doing it only "because that's the way you make babies."

Fuck it, if you can't become a star -- even a little star in a little town -- then why bother? You might as well go repair air conditioners. There's certainly more money in it.

That's a good tie in, because I want to go from talk of stars to talk of money and then bring the two together at the end -- like Perry Mason putting the clues together in the big court scene.

You see, there's two ways of doing this punk rock business and, for once, they're both right.

First, it can be your hobby, what you do when you're not working. In Hungary, it's against the law not to have a job. When you work, they stamp your profession inside your identity card. This becomes how you earn your money. If you do anything else, you're an "amateur" and you don't get paid for it. Punk rockers work in "real" jobs. (Most of my Hungarian pals seemed to be printers.) They play music, do shows, rehearse, and play during their "non-work" time. They remain pure and unsoiled by money. Imre is right that they can never have to worry about "selling out". They can't. For them, it's truly a labor of love that's never touched by commercialism. In effect, the Hungarian punks are stars without the bucks...er...forint to filthify that stardom. They can act the way they want without fear of financial loss. (There are other fears, of course -- like going to jail for your lyrics.)

I can understand that point of view in my own life -- right here. I can, in this column, write what I want without fear of losing my job. I don't get paid for this. I like to do it. (actually that's a lie. On Haight Street, Timmy Y. deals crack from nine to midnight every night just so he can pay my salary. He knows that I'm the only one keeping MRR solvent.)

But there's another point of view --and it too is right. Some of us refuse to suffer the schizophrenia of working part time and living part time. We don't want to scrape half eaten pita bread off yuppies' plates so we can be "pure". We want to live our work. We want to live a life we believe in --not to suffer through

shit for a few moments of penniless purity. We refuse -- as much as possible -- to divide our lives into "our time" and "their time". We want our whole lives and will not submit to a boss or a punchclock. We do this -- at least in part -- to avoid the hell of what stupifies "the working class". That means we need to get paid.

Just like the electrician, the printer, the telephone operator, we provide a service. (I tend to think of myself as sort of a psychic plumber.) We sell thought, fun, an outlet for aggression, some of the same things you might find in a good book, play or movie. If you want our services, you pay for them. You might barter by trading a service of your own: your own band or fanzine, for example. If you don't want the service, or you think it's too expensive, you don't pay for it. No boycott, just don't pay.

It's weird, but people think somehow if you LIKE what you're doing, you shouldn't get paid for it -- or at least not very much. Somehow this is "ripping off the scene." What a load of crap! This *is* the scene.

Here in New York, someone wanted to organize a boycott of the Rock Hotel shows at The Ritz. The reason: the twelve dollar ticket prices. I've written before about the costs for a touring band and for a show in a big place. Nobody makes big bucks off a twelve dollar admission. Those high priced bi-coastal shows pay for the bands to be able to play smaller cities for less money. Most tours lose money everywhere but the northeast and the extreme west.

I personally don't go to any show that would cost me twelve dollars, simply because I don't have that kind of money to spend on tickets. Is that a boycott? My beef...er...broccoli with Rock Hotel and The Ritz has been evil bouncers and that, although they spend big bucks on advertising, they don't let the alternative press in to review the shows there. That's the kind of "service trade" I just wrote about. I thought this was pretty odiferous treatment of those who work to support them.

To his credit, Chris Williamson, the Rock Hotel promoter, gave a punk press conference to confront the charges face to face. To his discredit, the person who wrote the article calling for the boycott did not show up. Anyway, Chris pretty well explained the economics whereby he came up with the high ticket prices. I still don't understand why there wouldn't be twice as many people at $6.00 a ticket as there are at $12 a ticket, but Chris says he's tried it and knows.

I asked him how come he was nicely talking to all of us then, but in a few minutes we would be thrown out and then have to pay $12 each to get in to see the bands. I felt used.

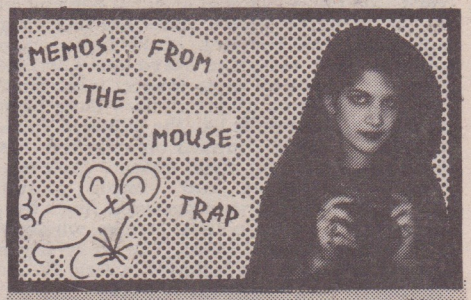
"It's all misunderstanding," he said, "all you have to do is call me -- not The Ritz -- and I'll put you on the press list. It's as easy as that."

Unfortunately, I forgot to ask him why he personally threw us all out of the DOA show earlier in the year right after that band's alternative press conference. In any case, we did get in to tonight's GBH show, and if the policy HAS changed (the bouncers sure have), then the Rock Hotel is fine in my book.

What about the rest of the punk world? The normal people who still have to shell out their 12 bucks to see the show? Sure, we "stars" of the press got ourselves in free, but what about the rest of the masses? We did nothing for them.

Ah, but we did! You see, it's your choice to be a producer or consumer; a star or a fan (or all of the above). One is not better than the others. It's just that the consumers pay in money, the producers in time and effort. That's the deal.

I don't hate the superstars. I don't begrudge David Bowie his megabucks. He's done less harm in earning more money than, say, a lowly worker in a pesticide factory who takes home $150 a week. I don't begrudge Bowie his stardom either. Maybe that's something on a scale not available to all of us, but we each have it in us to be little stars, stars in our hometowns, among our friends. We can each get up there and get the kids banging around -- having fun. That's exactly what's so good about it, right Jack?



We've all heard the term "first amendment." Right? Usually it's on TV or in class (when you're half asleep) and eventually people think they know how to interpret it. For all of you who have never seen the first amendment in written form, here's how it appears in the constitution:

Amendment 1: Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof; or abridging the freedom of speech, or the press; or the right of the people to peaceably assemble, and to petition the government for a redress of grievances.

Now then, last week I was reading the L.A. Times and there were several articles in there that really stretch the first amendment.

The first one I read was regarding a little known statute of the law which prohibits insulting a teacher in front of other school personnel. A Simi Valley woman was actually taken in after she bawled out a teacher who wrongfully accused her son of stealing a bicycle. She said, "I'll get you, sucker." I guess this also means if you go to a kid's open house to complain about a teacher who harasses your child you can be jailed! I know that teachers get the short end of the stick but there are still some incompetent jerks out there who need to be bawled out.

OK, OK, since I'm not a parent this statute really didn't faze me too much, so I read on... The next story I read in a completely different section of the paper dealt with school speeches. It is also illegal to use profanity or sexual inferences in school speeches. Any nimrod can use their own judgment and know not to cuss while giving a speech but one student was suspended for three days after he said candidate was "firm in his pants" during a school election endorsement speech. This is hardly cause for three days suspension. It seems that a judge thought that this was immoral and that some standards should be exercised in schools. This is a very noble gesture but what else will the courts find immoral in our schools? This should hit home with any punk who was suspended from school for wearing "questionable" band t-shirt or a strange hair color. I guess that the first amendment and all its glory applies differently to those citizens under 18.

Finally, I got fed up with reading the paper that I turned on the TV (yeacch). Phil Donahue's guest of the day was Michael Hardwick, a man arrested in Georgia for sodomy. A policeman served a warrant for an unrelated matter to his house. He was let in by a guest, proceeded to the bedroom, and observed the "illegal" act in progress. The U.S. Supreme Court has left it up to the states whether they want this type of behavior legal or not. Bullshit! I may not agree with what Michael was doing but if I was a Georgia resident I wouldn't want my sexual behavior questioned by the police or even the government. Especially if 2 consenting adults are involved. (This statute also holds true for heterosexual married couples as well.)

OK, I'll get to the point - it's simple, where does it all end? I agree morality should be upheld in schools; I also think parents have the right to defend their children, but sodomy? Aren't there better laws to make?

I wish I could rest my case but things won't change by themselves.

Gardening with Eugene

True to my word, I am back with an unpdate on the exploits of Greensboro's Sheriff "Big" Jim Profitt.

A jury found Big Jim not guilty of obstructing justice with his penis. That's basically what it comes down to, and I refer readers back to my column of June '86 for more details.

Big Jim's trial with the voters did not work out so well. He lost the primary, and is thus out of the sheriff business. Tsk, tsk. For once voters had some knowledge of one of the people running for a top law inforcement position and it seemed they took delight in kicking him out.

Big Jim's troubles are far from over, too. Now one of his former deputies is taking Big Jim back into court, alleging that the deputy found himself out of a job once he made the decision not to testify on behalf of his boss in the sex-for-favors trial.

Herman Lee Jackson, a jail trusty control officer for 8 years, is asking for his job back. He got in trouble and got fired when he told Big Jim "I know too much and unless I could tell it all, I would tell nothing!"

In the lawsuit Jackson, 61, claims he was called to attend a conference of potential witnesses for Big Jim. But, "Jackson could not say one good thing for Profitt as felt Profitt was guilty of everything he was accused of, and still doing those things," the lawsuit reads. Profitt : asked what Jackson meant and Jackson said,"All one of the girls on A floor (women's section of Guilford County Jail) had to do was call you on the phone and you'd bust your ass to get down to the jail and see what her problem was."

Profitt fired Jackson a few days later, conveniantly before the time when he would be able to obtain his retirement benefits.

He also fired Jackson outside where he was escorting a prisoner from one building to another. Big Jim then drove off, leaving the fired guard and the prisoner standing there. Technically, the guard-who-was-no-longer-a - guard should have let the prisoner go.

This might've bothered Big Jim. Not the part about letting the prisoner go, he did that all the time. But what about some sex, first?

To fill out this Greensboro Profile, I'd like to reprint this tasty letter form the local paper:

Calls him 'scalawag'

To the editor:

Henry Ford Sr. once said, "He who yells hater the loudest is usually the biggest hater of all."

I refer to Giles Lambertson's recent column attacking me and the White Patriot Party.

My analysis of Lambertson is this: He toes the ideology of the New York Times without exception, is totally without the ability of independent thought and is without the faintest desire for one.

Lambertson learned early in his career that since the liberal-Jewish media establishment controls public opinion in this country, that he'd best echo their line in the best interest of his pocketbook and future.

To Lambertson, truth, righteousness and justice is what the New York Times crowd says it is — i.e., black racism, abortion, homosexuality, immigration (legal or otherwise), promiscuity, race mixing, etc., are OK. White racism is bad and must be attacked, however. And I'll wager he condones AIDS in public schools, but not the Holy Bible.

All our loyal Confederate forefathers referred to Lambertson's type as "scalawag race traitors."

And, I'm just tickled pink to know my continued presence in North Carolina will

agitate Lambertson and his ilk.

I can't wait to see Lambertson's face when I light up the cross at my inauguration at the governor's mansion, while hundreds of thousands of uniformed White Patriots scream, "white power forever," as "Dixie" roars throughout the state.

Our day will come, and the Lambertson carpetbaggers and scalawags will slink away to New York City or San Francisco, never more to corrupt the morals here in sweet mother Dixie.

Glenn Miller
Angier

The writer is leader of the White Patriot Party.

The best part about all this is that the columnist he is talking about, Gile Lambertson is a neo-fascist ultra-preppie Reagan Toady. But too liberal for the white patriots!

One thing is for sure, "Dixie" sure isn't like New York and San Francisco. And it's a damn shame!

EASILY AMUSED · MARTIN SPROUSE

Yet another case exposing the backwards mentality of those in power. The ignorance, hypocrisy and the continual support of non-caring attitudes.

It is obvious to most that the advertising industry is oriented around self pleasures, creating unnecessary desires, feeding itself from the unconscious thought of the common consumer. Dangerous and powerful because the impact is always self inflicted.

Billboards have been one of the many tools of the advertiser. Deriving from the concept "bigger is better", giant cigarettes, automobile and toilet paper have been strategically placed along roads and walks, intercepting the eye contact of millions of people, suckering a large number of them. Not a very costly form of communication considering the quanity of participants, the average space costs from $2,000 to $8,000 depending upon its location. A company by the name of Foster & Kleiser Inc., based out of Los Angeles, owns approximately 50,000 nationwide, 2,000 in the Bay Area alone.

Most high profit companies, local news programs and hospitals are aware of the potential that billboards have to offer and have rented space from Foster & Kleiser. Nearly a month ago. a local weekly newspaper, The Bay Gaurdian, reported on a group interested in a Foster & Kleiser space but was refused due to offensive material--even though they placed the necessary deposit and had the remainder ready for payment. The group was CISPES (The Committee In Solidairy with the People of El Salvador), their billboard (pictured below) was simple and to the point--the offensive material being the babies head, not the message. In the recent Bay Guardian article, Bill Hooper of Foster & Kleiser was quoted as saying "We are excited about the idea of a political message. It has a good freedom-of-speech connotations but the photo is a problem for us. It's very disturbing. Very upsetting. We can't have a 20 foot tall baby with open wounds on a billboard for a month."

OUR TAX DOLLARS AT WORK.

Stop the U.S. bombing of El Salvador
Call CISPES 861-0591

The subject of concern is a photo of a child who was a victim of an aerial bombing of El Salvador. The United States has financialy sponsored the bombing of El Salvadorian villages as a means to leave the guerillas nothing to fight for or to interact with. Since the 70's, millions of tax dollars have been spent to create results like the billboard child. CISPES, a privately funded organization, has been in existance for about 6 years. Their eye-catching graphics and simple factual statements in the form of posters & flyers have appeared on countless street corners, windows, telephone poles and buses. The group began raising money for the billboard in early '86 and concluded when they reached $8,600.

In comparison, throughout many cities on Foster & Kleiser billboards one can notice the California Egg Producers ad campaign (pictured below)--the sales pitch being egg. In the case of the torso, which happens to be around 20 feet in size, the egg is balanced on the back portion. The ad originated by the commercial art firm, Ketchum San Francisco, who also represent the Beef Industry Council by comparing the eating of flesh with silly smiling cows that stay heathy so you don't get fat.

"Anything goes with eggs" combined with images of the "good" life. Mineral water (Perrier), classical music (violin) and female explotation (a female torso clad in a bathing suit), are all in the presence of a perfect white

The action by Foster & Kleiser of using one but not the other supports the mentality: if a tan torso creates consumerism-use it; but if a child's face scarred by the self-righteousness of another person can be used to create awareness of unseen destruction-don't use it. In the past, they have refused the anti-abortionist idea of putting a fetus on a billboard and have painted more clothing on the dancers used for casino ads. There is not much purpose in critizing Foster & Kleiser's postion on this matter. It's obvious that they draw the line at certain points dealing with each case independently, as long as their ass is clear from contraversy. If it means not taking a documented stand on crucial issues-fine; after all, buisness is money and money is happiness.

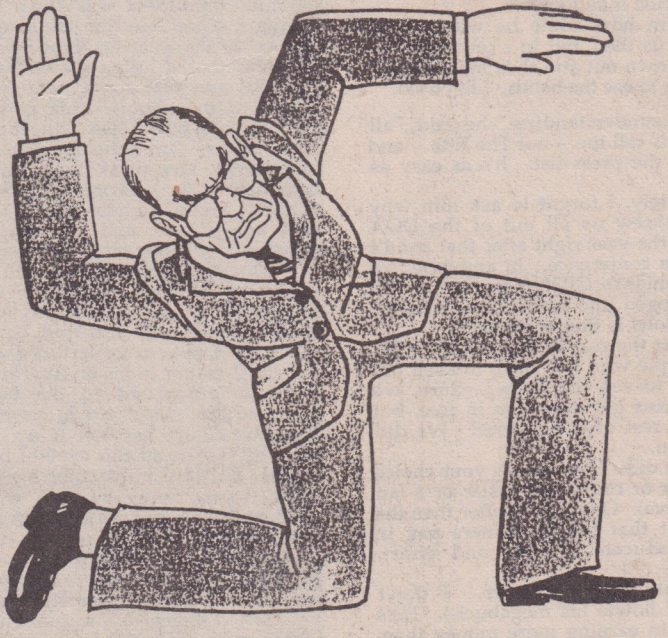
The scariest realization about this entire column is that every point is all too obvious. The easy life requires a blindfold, ear plugs, and a gag making the sickest part being that most of us are aware of this, yet still continue to accept it.

One last note: CISPES did finally get their billboard or I should say, billboards. Gannett Outdoor, another company rented space to CISPES for several billboards without any hassles about the artwork or content.

NO on 64!

GRAPHIC OF THE MONTH--SEND IN YOURS (ORIGINAL OR NOT)!

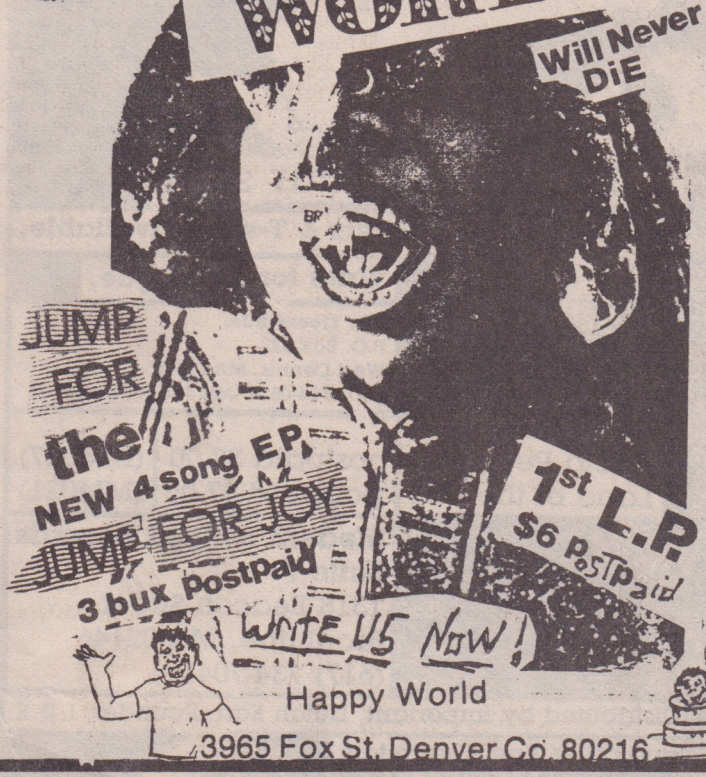
LYNDON LaROUCHE DEMONSTRATES...



...HIS POLITICAL STANCE...

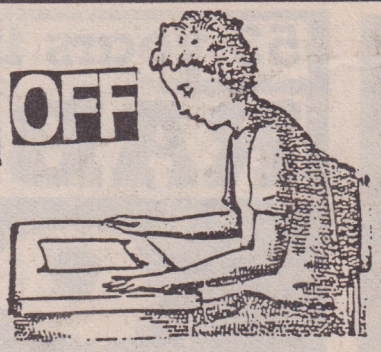
D'SALVIO '86
BOSSMAN ROGER HOUSE

HAPPY WORLD



Happy World
3965 Fox St. Denver Co. 80216

1/2 OFF



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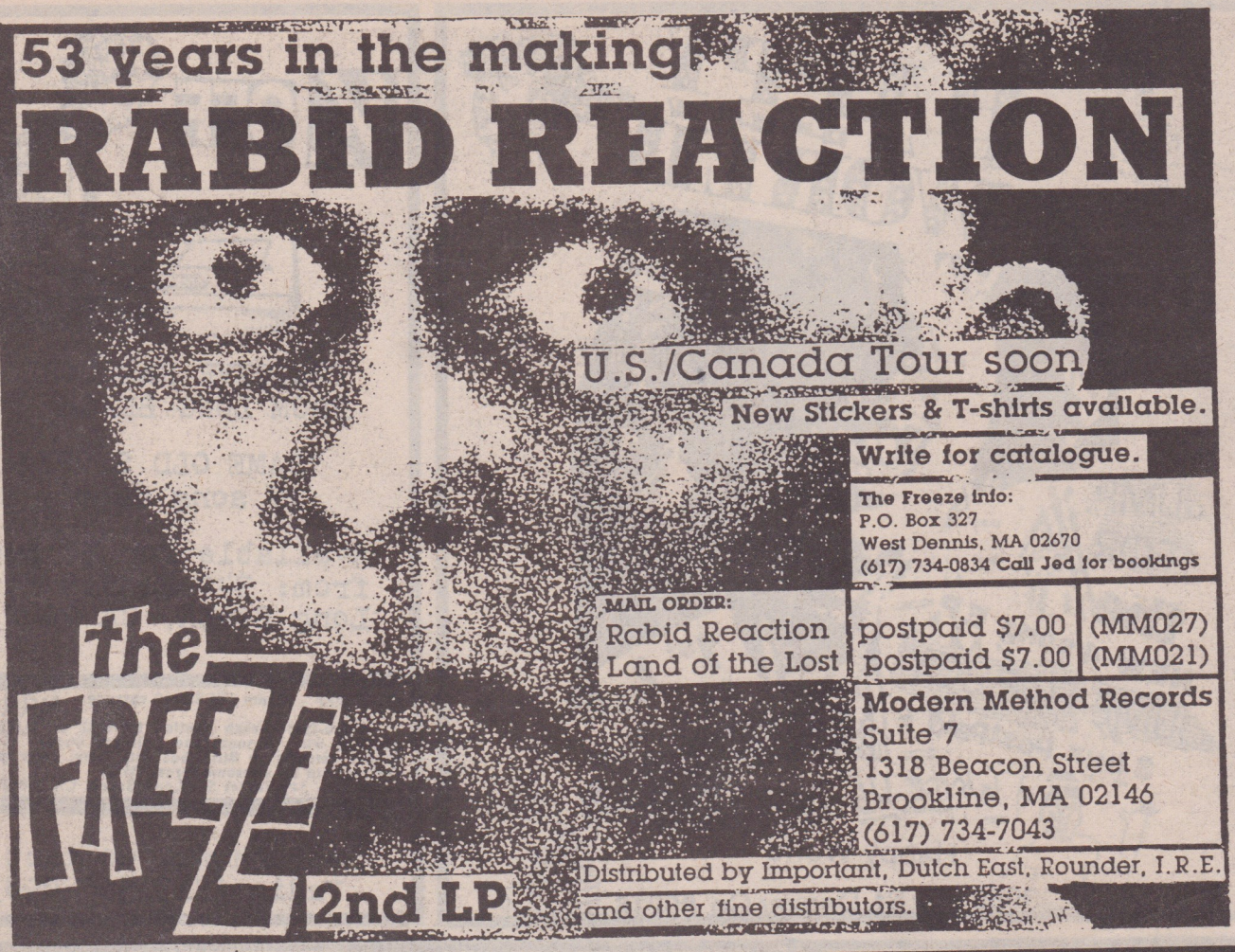

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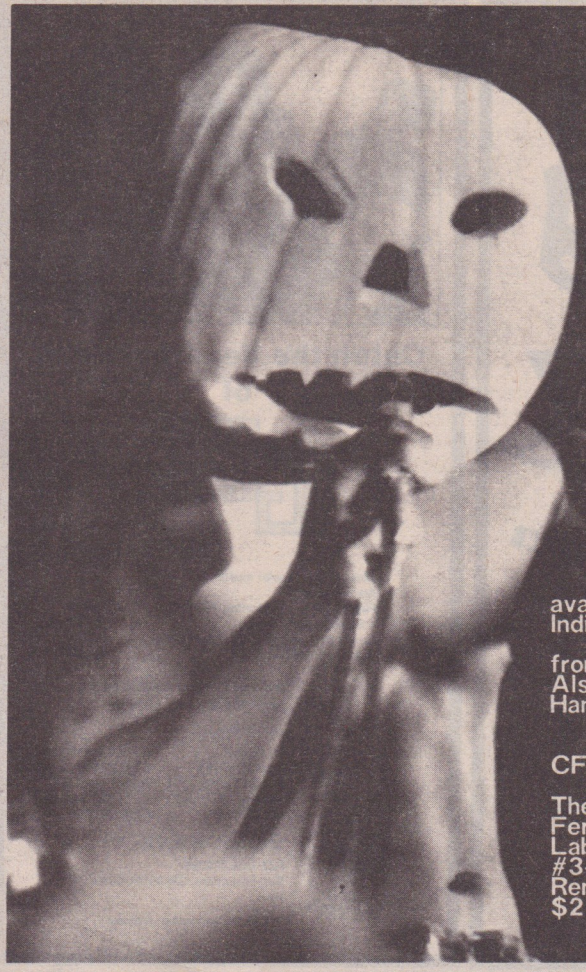

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PLEASED YOUTH

By Bruce Lee Gallanter

PLEASED YOUTH are presently comprised of: Paul Decolator-rhtyhm guitar, 20 years, North Brunswick, event organizer; Doug Vizthum-lead guitar, 24, Metuchen (asbestos land); Keith Hartel-lead vocals and bass, 18, Edison; Greg Walker-drums, 21, Union. All sing back-up vocals.

MRR: What happened to NJF (NEW JERSEY'S FINEST, in which both Harpo and Andy were/are skinheads)?

P: We took the summer off and then Harpo went on an alcohol/lude binge and then joined the Navy! So we decided to start a new band, with Andy and me. I met this amazing local guitar demon, Doug, who joined up, along with Greg who had been in the original BODIES IN PANIC. Instrumentally, it clicked very fast, since we all had some experience and knew what we wanted. Then Andy and I were checking out A.O.D. at Anthrax, and Dave Scott, their drummer, got a chance to sing lead on a few of their tunes. He seemed like a crazy front man, so we decided to give him a chance. He became an exciting front man, but didn't come to many rehearsals, so we were unsure of his commitment to us. Then A.O.D. got busier and busier, so he sang with us for about one year. We recorded one demo tape during that time.

MRR: Who wrote the lyrics?

D: Mostly done by Paul, Dave and myself, although everyone did contribute some lines. Very democratic. Andy actually wrote "Nightmare Reality", which is rather ironic.

MRR: So, you finally had to ask Dave to leave and went out searching for a new singer?

K: I was always a big fan of P.Y. and was finally convinced of their greatness. Paul gave me a copy of their demo, which I listened to all the time and learned the words. I had never sung before, but I became friendly with Paul. So, when they finally auditioned me, I was ecstatic! But they put me on hold while Dave finished his last few gigs, so I formed this band RESISTANCE in the meantime. Anyway, I went with P.Y. to one of their gigs in Pennsylvania, where the DEAD MILKMEN (who sucked even then) opened for P.Y. Andy and Dave got lost and never made it, so we winged it with Paul on bass, Doug on lead and Greg on drums and me singing. We actually went over well. So that clinched things and I was in the band. I was 16 at the time. I always loved the nutty front man approach, so as I gained confidence, the more I jumped around and went wild.

MRR: Your first vinyl release were the two songs on the Buy Our Records comp (N.J.'s Got It!). It has garnered almost exclusively good reviews; were you pleased with the results?

P: Pretty much. Ironically, we get the most mention, along with A.O.D. and STETZ....except for the art crowd who eat up CYANAMID, MY 3 SONS and CHILDREN IN ADULT JAILS.

MRR: What about the swastika in your logo?

G: You have to look at the entire logo to see what we were getting at. There is also an American symbol, a communist symbol, anarchy and peace symbol. It is just there to confuse people. It means very little, but of course some people will take it the wrong way.

P: It is just like the song we included on the comp, "I'd Rather Be An Asshole". It is about escaping the dogma, the cliches, the pigeonholes--not going along with the trends.

MRR: You have released 3 cassettes in your 2 1/2 year history. Why did it take you so long to get your LP out?

P: Buy Our felt we were unstable when Dave left the band. So we had to perservere, to show them we were serious about putting out an LP. They didn't want to make the same mistake they made with MENTAL DECAY, who broke up a few weeks after their 7" EP came out. Buy Our had pressed 1000 copies of their EP and didn't know what to do with them. So we had to be persistent. It paid in the end.

MRR: What about the cover of your LP, Dangerous Choo Choo; it seems to be one of the few less-threatening covers gracing a supposed HC album?

P: Here is the story of PLEASED YOUTH. We saw the picture and just grabbed it. It means nothing. Greg had a list of silly names, it just struck our fancy at the time. It might have been Earwax Trehouse. Totally meaningless. We are a band without a concept. There are all of these generic bands with hatred as their main motivation (and name). So we decided to be different, hence are are PLEASED YOUTH.

D: This has hurt us as well. People will ignore us because we are not hardcore enough. We are not generic. We don't come out and scream "I hate you and I wanna kill you", etc. mosh mosh mosh.

P: This is our problem. Since we are not a death/metal or straight edge/thrash or a part of the art/casuality scene, it becomes hard for us to get gigs. Our music is difficult to categorize. It is too demanding to some folks. It makes people think, and hopefully question their environment. Some people just don't want to deal with that. Plus, our music has evolved, progressed, but not towards metal, which is the popular trend. Our varied influences are becoming more apparent; this seems to confuse certain punks, who just want to slam and have fun.

K: When was the last time one of us saw some crucial band, and jumped into the slamming pit to

mosh?
B: Is this what makes a hardcore band great, by how many people are moshing?
K: Not really. Some bands you just appreciate subliminally. It just depends on people's moods.
P: There are things that are more important than slamming. We have alienated some of our audience though.
G: We don't look like a hardcore band. We would rather just look normal, except for Paul, who just likes to look ridiculous at times. Ever since our skinhead bass player left the band, we get much less response. Skinheads totally ignore us now. Yet, hardcore shows are easier for us to put together. I feel that if we all had mohawks and acted like G.B.H., we'd be rock stars by now. When I did have a mohawk, punks talked to me more. I was more crucial and they even gave me flyers at shows instead of me having to ask them for them.

MRR: So how is the N.J. hardcore scene?

P: There really is no scene. Dozens of bands with few places to play. It is no longer tight knit. We play whenever we can, but never often enough.

MRR: Why did Andy leave the band?

D: It was too much for his lifestyle. He had to drive an hour each way, twice a week, for rehearsals. He wanted to party; he wasn't concerned with evolving. I can understand his position.

MRR: This forces Keith to concentrate on bass and give up flopping around the stage, making it less exciting, visually at least? No??

K: All for the better. I got tired of losing my voice. Sometimes I would bleed after smashing my face into the monitor. Sometimes I felt like punking after the gig; it becomes too much after a while. I actually enjoy playing bass and am getting better, which helps out the band. It helps me to focus my energies. I am more a part of the band.

All members of PLEASED YOUTH are involved in occasional outside projects. Greg has drummed for the ACCELERATORS (7" EP) and sat in with the legendary MOPEDS. Keith is also part of a new HC all-star joke unit called JUST THE MAVERICKS. Doug has strummed with two John Richey (ex-YOUNG TURKS) projects, LUNAR BEAR and THRUNK-SHUN, experimental poetry/funk/punk/noise/rock. Paul, besides running infrequent local HC shows, once put together a noise unit called THOUGHT CANCER and is currently organizing an even more disturbing noise mob called the SNUFF FILM MASTURBATORS. Beware! Also, Mr. Decolator and Greg Licht (of the now-defunct FUTILE EFFORT) are soon releasing a 7" of their two previous units--N.J.F./F.E., and are hoping to put out a comp of various no longer existent N.J.H.C. bands entitled N.J.'s Had It!

Lyrically, locally, PLEASED YOUTH are ahead of the pack. Their words are closer to the sad truth of life, more responsible and even somewhat poetic. Their anger is grounded in something very real. They are not afraid to put down those members of their audience who's attitudes are not that different from the rest of the drugged masses. They are often too honest.

P.Y. are often extremely hot live, as long as their equipment holds out. They can also be loads of fun. They are soon doing their first mini-tour of the U.S. They'll be in Penn., Ohio, Mich,. Ind., Ill., D.C., N. Carolina and W. Virginia. Do not miss them.

Pleased Youth/ c/o Buy Our Records/ P.O. Box 363/ Vauxhall NJ 07088

FINLAND

Interview by Risto Eronen

MRR: Where and when did you get started?

T: TERAPIA (THERAPY) got started in the spring of '84 with great enthusiasm for punk. Credit for that goes to our guitarist, who had liked punk for a long time prior to that. At first, we played for fun, but nowadays we are serious. We think that activity is very important and that people should start to realize the injustices of the world and do everything to correct defects.

MRR: What is the current line-up and tell me something about yourselves?

T: Well, there is Jarkki (guitar), Fag (shouter), Ulla (bass), and Limppi (drums). Jarkki and Limppi have been present since the beginning, while the bass position has been the most changing.

MRR: Where does the name TERAPIA come from?

T: The idea came from a classmate of Limppi's. That name describes the band very well, because it is some kind of therapy for us to be able to do something for punk and ourselves.

MRR: Who writes the songs and what are they telling about?

T: Jarkki writes the compositions and the whole band does the lyrics. The songs cover everything between the earth and the sky.

MRR: What does punk signify to you?

T: Punk signifies music, ideas, irritation and rebellion. After all, punk is freedom--freedom from orders and regulations (individual's freedom). We think punk is not complaining with a knitted brow, because it's true rejoicing--rejoicing about youth and rebellion.

MRR: What kind of life is there in your town of Ristiina?

T: It's a small village (3000 inhabitants) in eastern Finland. Almost all the people here consider us as crazies or drunkards. The best thing about this area is that we live in peace.

MRR: Any plans?

T: The purpose is to keep the band together and continue playing. Maybe we'll do an EP. If you want to know more about us, then please write to:

TERAPIA c/o Kaisa Poyryntie 15/ 52300 Ristiina/ Finland

ENGLAND

Lineup: Dave - guitar, alcoholic problems
Pete - vocals, striptease
Joe - bass, astrology man
Gaz - drums, boxing champ

MRR: How did an English band get an EP on a Danish label?

D: Well, we've been in contact with Anders from Denmark for many years and he runs Boston Tea Party which was a tape label. He came to visit us and asked us to put an EP out, which he paid for. He is on the dole, just as we are, so it was a lot of worries for him but it's sold out now.

MRR: How come your European tour was cancelled?

D: Yes, we are really pissed off about it. We were going to play Denmark, Holland, and Sweden, which was going to be a great experience for us, but the dole found out some way and was threatening to stop our money because we were going abroad. This meant a loss of £120 each plus Pete has his rent paid by Social Security so it would mean further losses. (In the UK you automatically lose benefits if you go abroad for holidays or work.) Obviously we didn't tell them, but they have this terrible habit of snooping!

MRR: What's it like to be on dole in the UK?

D: Well, we've been on the dole for four years now. I'd best be careful cause the SS spies could read this, but it's not bad, really. I suppose if you really want a job you can find one but it's not worth getting upset like a lot do. Why work ya bollocks off to make some businessman even richer? Also, in the UK they have YTS which is just cheap labour and if you won't go on these schemes they stop your money.

MRR: Do the unemployed get any help?

D: Well, in our town they have a Youth Co-op which is run by unemployed people. It's not a place where you go to play pool or watch TV but a place to learn computers, politics, photography, screenprinting, etc. We're setting up a recording studio. Also we have holidays (???) to go canoeing, rockclimbing, political meetings, to get us away from this shit hole of a town.

MRR: Reaction to police handling of Stonehenge?

D: Well, it's costing the country people one hell of a lot of money to police the evacuation, moving the Peace Convoy from county to county. They're being treated like bags of shit just cause they wanna live a different way of life from the mindless morons in our so-called "free thinking society." If the Stonehenge festival went ahead the people would leave peacefully and go back to where they live. At least it didn't end up like last year with the police attacking women and children. We've just held a couple of squatted gigs in forests away from houses which went well and police left us alone and it was a nice peaceful time for all types of people.

MRR: Views of straightedge?

D: I wouldn't say any one of us in the band is SE, cause we all fuck ourselves up with something. Joe doesn't drink. We all smoke dope and dabble in other things. We have quite a few friends who are SE. It's up to them, but when you read reports in mags like MRR about bands going around smashing drinks in peoples' hands, I think - hell, where's our right to do what we wanna do?

MRR: Why release a record yourselves?

D: We put out Blind Faith ourselves so we would have control over everything. The only thing we didn't like was it has the studio's label on it, but it would have cost more to put our own on and we were in debt as it is with the pressing and studio. Blind Faith is $4 pp.

MRR: What's this about Pushead's LP?

D: Well, he reviewed our EP in MRR and asked us to contribute to his next comp LP so we recorded 2 new songs for him. We still owe the studio money. We're just waiting for him to reply.

MRR: Anything to add?

D: Yes. I've finally decided to start my zine Fight Back up again. It will have lots of hardcore, metal/crossover bands like Hellbastards, Lärm, Thantlos, Concrete Sox, Amebix, SOD (Sweden), etc. for $2 pp - out in September. Ask for my large tape list. Thanks to MRR for news around the world, Stu, Anders, Pus, Alan, Joost, many more. Our address is: Deformed/ 41 Maple Ave/ Lowton, Lancs/ England.

BUTCHER

Smoked Picnic

First-Cut Chops

BUTCHER was formed in Jan. 1985 and at that time the line up was: Squal...bass & vocals, Satanas...guitar & vocals, X-22...drum machine. After a very few gigs, a couple of demo tapes and a 7" EP entitled Your Hell released by Jungle Hop International, Satanas left the band to take part in the activities of Jungle Hop and X-22 threw itself into the trash can.

But BUTCHER rose from the dungeon 2 months later with a new line up and different musical directions. The definitive line up since Feb. '86 is: Squal...bass, Rostbeef...vocals, Kanahl...drums, Nou Nours... guitar, and an anonymous part time 2nd guitar player.

The following interview is a summary of social discussions, mostly done through the mail.

Gerard Militzine.

MRR: How did the transition take place and why have you kept the name BUTCHER, given that the line up and sound are totally different?

S:When Satanas and X-22 quit, I wanted to keep on with the band. The new members were already good friends of mine and we had about the same musical tastes and ideas.

K: The transition happened quite logically.

S: On the subject of the name of the band...well, that's right that now there's a deep change in our musical and lyrical style. Musically, it's mainly due to the use of drums instead of a machine, and the addition of a second guitarist. But we're still a straight-forward hardcore band although you can hear some metalcore influences in our latest songs.

K: Anyway, the first and second BUTCHER aren't so different. We still play a lot of old BUTCHER songs, even if most of them have been completely restructured. In fact, it's more of an evolution than a drastic change of style.

MRR: Who writes the music and lyrics? What are they dealing about? In the first formation, we've noticed a strong influence, lyrically and graphically, from Marvel Comics and heroic-fantasy stuff.

K: Squal used to write everything before. Now, each member brings his part of the writing for lyrics and music. We even play songs that friends write for us, like "Rambo" (an anti-Stallone song). Crazy, of the band M.S.T., gave it to us.

S: Now our songs are dealing with more serious topics. We've definitely given up the horror stuff. Speaking of Marvel Comics, I'm the only guy in the band who's really into that. I especially enjoy Conan the Barbarian stories drawn by John Buscema. I draw a lot of the logos and art for the band, and he influences me a lot.

MRR: How's the situation in the punk scene in Paris, especially since the closing down of L'U.S.I.N.E. last April? (L'U.S.I.N.E. was a self-managed place located in a squat run by anarchists and scenesters. During a gig by LA SOURIS DEGLINGUEE and others, the police showed up and closed the place, causing a riot in which 2 cops got injured and 67 people arrested).

K: The situation was quite good until the right wing took over from the socialists in March. Since then, everything has changed. Most of the venues are closed, L'U.S.I.N.E. doesn't exist anymore, police harassment has increased now that they again have a right to control your I.D. whenever they choose. The situation is fucked up, but people are trying to reorganize themselves. Band-wise, Paris has never had as many punk and hardcore bands as nowadays. And the fact that these new bands support positive ideas and are really active is the most important thing.

S: We personally know most of these new bands and we're generally in pretty good relations with them. They are: M.S.T., PICOL REACTION, Z.O.I., KROMOZOM 4, HEIMAT (the last 2 are far from being new to the scene), B.B. DOC, MASK HAGAAZ, etc. The ambiance during the few gigs we can have is quite good, not as much trouble as there used to be last year.

MRR: What do you think about the boycott attitude, gossip, backstabbing, etc. from the French scenesters against record labels such as 77KK or Chaos Productions? Those same people hadn't many scruples a few years ago, or a few months ago. I do remember how every single band wanted to have a track on several comp LP's those labels released. How do you explain this change in people's winds? Does it sound like a witchhunt?

S: Our position towards those labels is simple and can be summed up in a few words: As far as a label goes, if they support (consciously or not, openly or not) racist, sexist, nationalist or fascist bands, then they deserve all the shit they get. That's it!

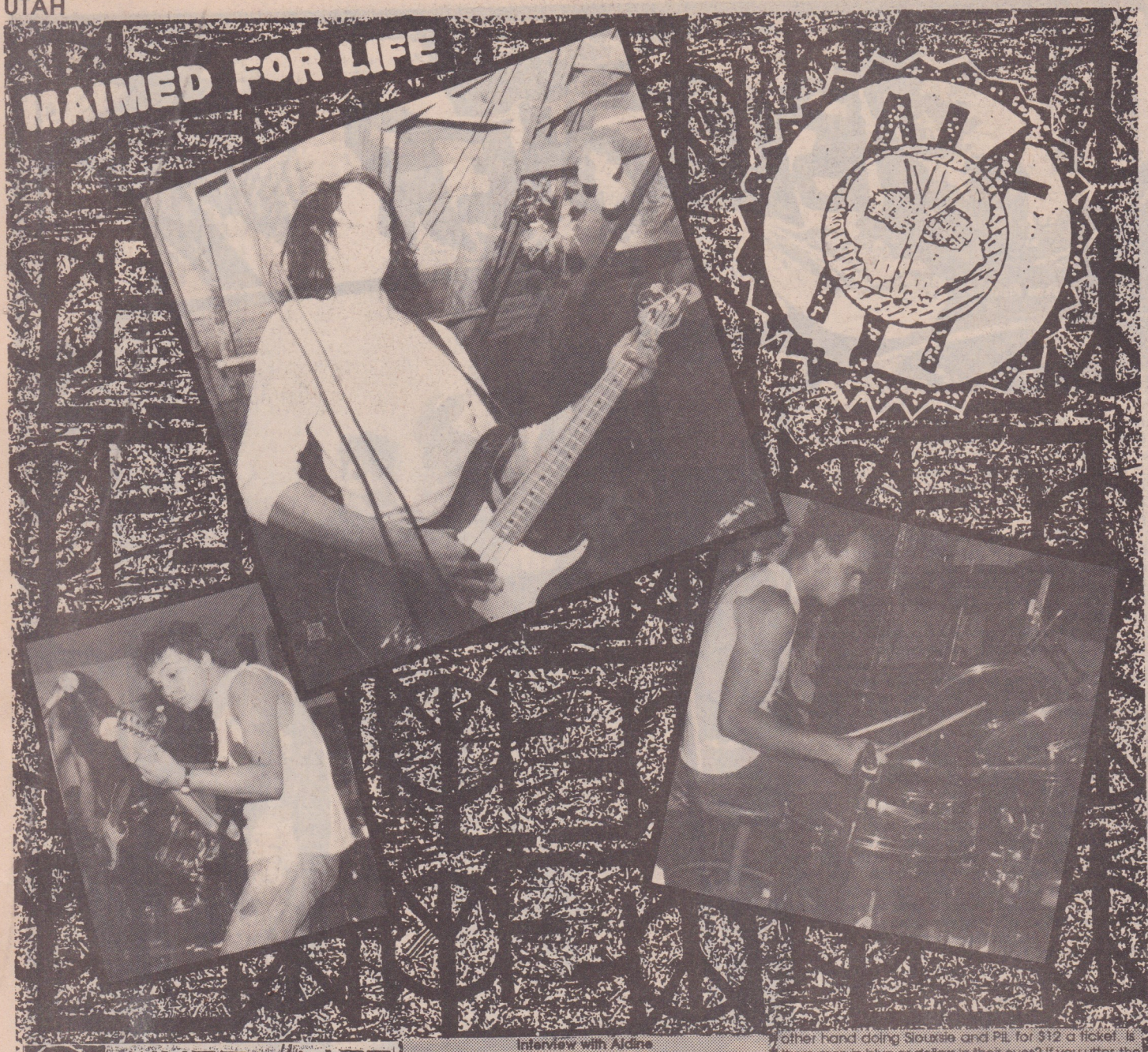
K: Simple and definitive.

MRR: I want to end this interview with an ultra awful question just because I like to see numerous names of bands listed in each article I read. Here it is: What are the bands you listen to?

S & K: Gee, what a complicated question to answer. Our favorite bands are: DISCHARGE, M.D.C., B.G.K., FUNERAL ORATION, SOCIAL UNREST, STARK RAVING MAD, INFERNO, and the list goes on.

BUTCHER should have 2 tracks on the Rapsodie En France comp LP (a follow-up to the Rapsodie... tape), a comp which will include other "ready for fame" bands such as Z.O.I., SCRAPS, HEIMAT, KONTINGENT SYPHLITIK, to name a few. It'll be available in Sept/Oct on J.M.I. Records. You can write for more BUTCHER info to: Kanahl Savary/ 6 Rue P. Langevin #51/ 94120 Fontenay 5/ Bois, France...or Jean Yglesias/ 2 Rue E. Marcel/ 93500 Pantin/ France.

MAIMED FOR LIFE



T-SHIRTS 7.00 POSTPAID, MAKE CHECKS AND MONEY ORDERS PAYABLE TO: BOB THOMPSON

Interview with Aldine

Background?

MAIMED FOR LIFE has been around about 2 years and is a protest band trying to expose the shit that goes on around us every day. It's Dan Blisters on drums, Bob on bass and me, Aldine, on guitar/vocals.

The name?

Ah yes. One day when I was sitting, thinking of how depressing modern society is--all the shit like greed for power, competition, money-hungry self-interest, pollution, arms races, nuclear accidents, the never ending advancement of technology with no looking back, close-mindedness, racism, sexism, the fact that elected leaders have the right to play god and annihilate innocent people for materialistic gain--I said to myself maimed, maimed, maimed for life. So I guess desperation is what got me to get off my lazy ass. I don't think anyone can accept this shit and they ought to come to grips with it, instead of putting it on the backburner.

Music, lyrics?

If I had to label it, it would be desperate energy blues. Hendrix being probably my main musical influence. Before I realized it, I probably got lyrical influences from Woodie Guthrie and Dylan, but in '77 the Sex Pistols broke the last back.

HC scene in general?

I think here in the U.S. we're in kind of a lull. I've noticed, in setting up a tour for us, that promoters are complaining about police harassment, while on the other hand doing Siouxsie and Pil for $12 a ticket. Is there men in blue or dollars in their eyes? If you utter the word "Hardcore" or "Punk", you might as well forget being booked. I think the underground scene has gotten really small again and hopefully we've weeded out all the capitalist fuckers.

Salt Lake City scene?

We've played quite a few shows here in the last 2 years. And we are really fortunate that there are a lot of kids still into HC. Also, we have a great record store, Raunch, which keeps me interested. Unfortunately, we've lost our short-lived club The Monastary, but do have a few underground shows at a coffee house.

New material?

The new stuff is a little more to the point musically. Lyrically, it's the same old MAIMED shit. "Why the Fuck" is about nuclear testing on the Utah-Nevada border. "Respect the Land" is about the way we have desecrated the land with technology and pollution. Hopefully, this fall we will release an LP with half new material and half old stuff that's full of guitar breaks. It should be something for hardcores and metal edgers alike, out on our label Vicious Idle.

Last words?

It's easy to expose this shit, but the answers are a little harder to come by. Man destroying man is such a deep set instinct. I guess the only one you can rely on is yourself.

Maimed For Life/ c/o A. Grossi/ 1494 Spring Lane #59/ Salt Lake City UT 84117

HONOR ROLE

HONOR ROLE have two 7"records out, and a new album,"The Pretty Song" produced by Reed Mullin,out in Sept. You can see them on tour this fall. This interview was done by Greta from Unseen Force;everyone was there but Chip,who was out on a date. Vance(roadie) and Janine were there too.
WRITE HONOR ROLE at 9S.Pine St.
Richmond,Va. 23220

PEN

CHIP+BOB

STEVE

MRR: I know three of you were in Battered youth in Indianapolis,but what bands have you been in,Pen?
Pen:Miracle Fish and...White Cross, (the first record),and Romper room.
MRR:Bob,do you write all the lyrics?
BOB:Ever since I joined the band, yeah.So,none of them on the first record(It Bled Like A Stuck Pig 7") all of them on the album except Early Grave.
MRR:How do you write songs?
BOB:Chip'll come up with a hook and everyone builds around that.Pen usually arranges the song and then I'll write the lyrics.
PEN:They almost all come right out of practise.We hardly ever sit down and write a song.

MRR:Are the lyrics mostly personal? Not political at all?
BOB:Not really,no,not political- I try to stay away from that 'cause I think it's kind of arrogant...to try to tell people... (what to do)
MRR:Where is the tour going?
PEN:Through the U.S...Virginia,N.C.,, S.C.,Georgia,Mississippi,Texas,Florida Arizona,New Mexico,California,Washington,Oregon,the Midwest and East coast.
MRR:Do you have any feeling for how it's going to go?
STEVE:Probably lousy,miserable.
BOB:I don't think it's gonna be that way at all.I think it'll be really fun.
PEN:From a popularity aspect I think it'll really help us,but it's not going to be a tour de force or anything,playing to packed houses.
BOB:Right!'cause the record has to be out and get attention,but for that to happen we have to go out and play live first.So it's not gonna be the first tour that draws people,but the 2nd or 3rd
MRR:So what do you think of the new album and single?
PEN:We got the single back and I like the way it sounds,I'm happy with it.And the album isn't back yet.It'll be out in mid-September.

STEVE:I personally would like to go on tour with a band like Cheetah Chrome Motherfuckers...(laughter)..they were on the cover of Maximum last issue,so we want to tour...I think the guy was bleeding profusely...from his teeth.
BOB:I don't know about the other guys but I think that guy was a real sad excuse.....
JANINE:The guy makes it a point to bleed every day.
PEN:Does he cut himself every day?
JANINE:They stayed at my house.That guy bled....he's not happy unless he's bleeding.

STEVE:Whoever arranged the songs on album waslike some sort of retard.
MRR:Well who did it,not you?
BOB:Pen did it.(laughter)
PEN:Me and John(engineer)did it and Chip was there and Chip told us how he wanted it...we didn't listen... I think it's a good arrangement.
STEVE:The first two songs are horrible and everybody's going to turn it off and take it back to the store.
MRR:You didn't put a hit single on the first groove?
PEN:No,the hit single's on the second side or something,there's not really any hit single material on there
BOB:I think it's a good representation of what we sound like all the way across the record.

STEVE:Offer us free beer and a place to stay when we come to your town.
VANCE(ROADIE):A deli platter,at least.
STEVE:A vegetable platter....
VANCE:Turtles!Little...those little turtles.
PEN(STILL THINKING OF SOMETHING ELSE): Meat Puppets.

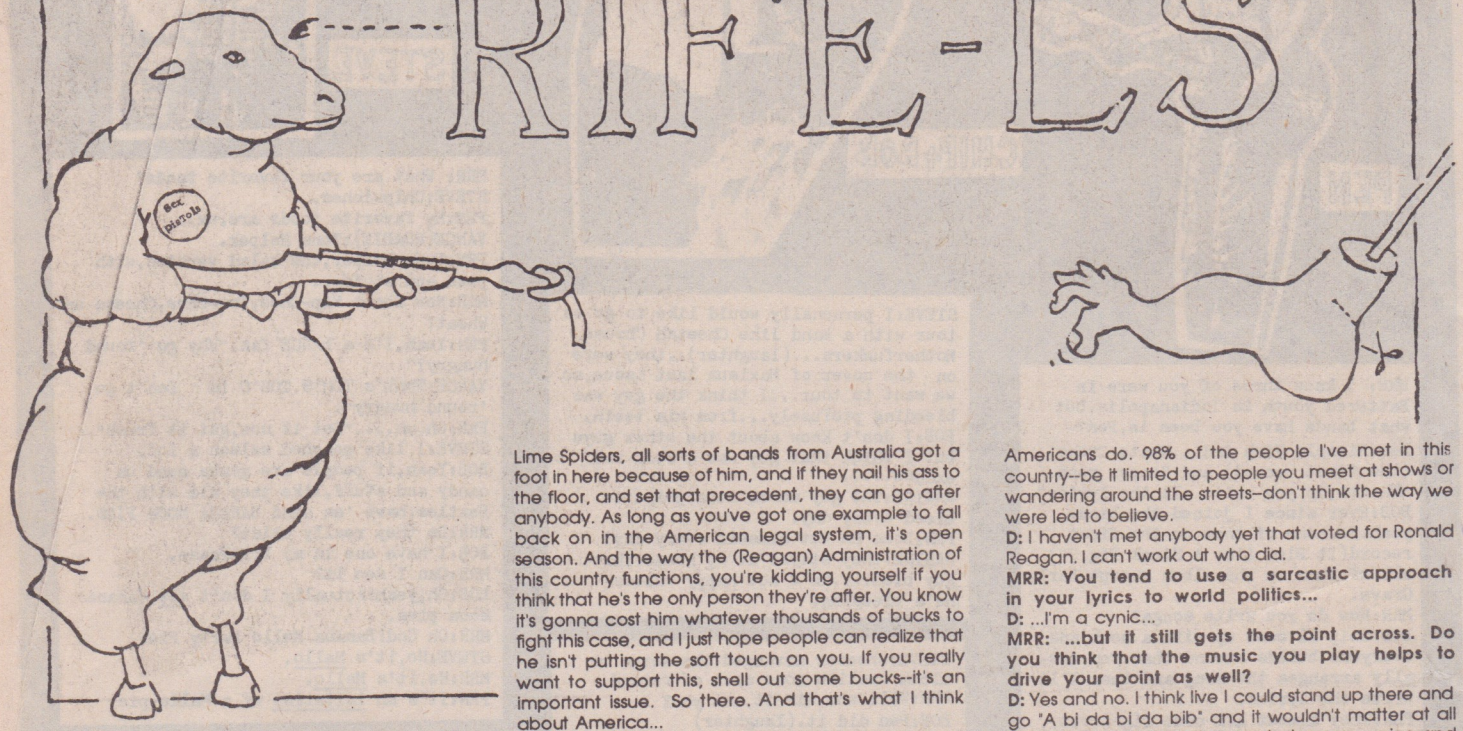
MRR:Who are your favorite Richmond bands?
PEN:The Orthotonics are our best improvisational-type band,Good Guys are our reggae-ska type thing,Unseen force are the best hardcore-type band in Richmond. The Alter-natives are real interesting, they just got signed to SST..an instrumental band.
STEVE:They're an interesting band.

MRR: What are your favorite foods?
STEVE:Chipwiches.
PEN:My favorite foods are,um...
VANCE(ROADIE):Tuna Helper.
PEN:Tuna Helper,the salad version,with peas and stuff...
MRR:How about Nip-Chee,Tos-Chee,Cheese on Wheat?
PEN:Yeah,I'm a LANCE fan."Why go 'round hungry?"
VANCE:That's TOM'S.TOM'S is " Don't go 'round hungry".
PEN:Oh,um...."Get it now,get it fresh".
STEVE:I like poached salmon a lot.
BOB:Yeah,if people are gonna send us candy and stuff,like they did with the Beatles,have 'em send BANANA MOON PIES.
MRR:Do they really exist?
BOB:I have one in my briefcase.
MRR:Can I see it?
BOB:Oh,yeah!Actually I don't eat banana moon pies.
MRR:Oh God!Banana Mello Party Pie!
STEVE:No,it's Mallo.
MRR:No,it's Mello.
PEN:It's an imitation of a Mallo pie.

MRR:How wouldyou like to die?
STEVE:If I was to die...I'd like to be in bed with SHAUN SUMNER'S GIRLFRIEND! No,don't print that,I'll be history!... I'd probably have a really wonderful day where I ate a lot of good food,went somewhere and played to a lot of people who loved us.....
PEN:Opening for the STICKMEN!
STEVE:Opening for the Stickmen,and then I went home and had a real satisfying experience at home and then during the night someone came in and shot me while I was asleep.
BOB:If I had to die it'd be like if Pen was tapemaster and we were someplace like Billings,Wyoming at 7-11 and I just bought a big bottle of sleeping pills and stood by the water fountain and drank them all down and went back and laid down in the van and just died quietly.
STEVE:While Pen was tapemaster.
MRR:Tapemaster?!
PEN:I claimed the title of tapemaster on the trip....
BOB:He decides what goes into the deck!!
MRR:But the driver should have that privilege!
BOB:We changed the rules since then but when Pen was tapemaster I thought about that.
PEN:How I'd like to die,I'd like to be thrown out of my house onto the street, and like be really hungry and then go rob a bank and steal a double-deckerbus and drive off a cliff(laughter).

AUSTRALIA

THE CELI-BÄTE RIFE-L'S



Interview of Damien Lovelock (vocals) and Kent Steedman (guitar) by Chris Bald

MRR: After having been on tour in the U.S., what do you think of this country? Have your views changed?

D: Well, yeah, for starters we were in New York for quite a long time--which is not part of America but part of another world similar to Mars. California seems to me to be the same kind of thing--it doesn't bear much relation to the rest of America. Then we did some other places--Washington, Philly, the Midwest--and that's a long way from the picture I was painted of America. It's a country of haves and have nots, sure, but most of the places we went there's only have nots. I don't know where the haves are--maybe they moved to Wyoming or something. But it's tough here, real tough--a lot harder than I expected. Like in New York, it's a shock to see so many people that are really bummed out, got nowhere to sleep. They aren't just winos or junkies or victims of their own circumstances (if you choose to view that problem that way); they're people who are victims of an economy that can't support them because so much of it's got to go to so few.

MRR: You got a chance to see the result of some of the things you talk about in your songs.

D: Yeah, that is true. Well, I'm just gonna ring this in now: there's one issue in America now that could be such a big thing if it doesn't get dealt with the right way first off, and that's the thing that's happening with Jello Biafra. I think that anybody that's reading this-- if you've got five, ten, twenty dollars, your Mercedes Benz, whatever you've got that you can afford to give away--you send that money to his defense fund because, regardless whether you like the Dead Kennedys or not or ever did or ever didn't, the guy has the right to say and do whatever and he's done a lot of good things for a lot of people. He's opened a lot of people up to bands, like ourselves. Rifles, Lime Spiders, all sorts of bands from Australia got a foot in here because of him, and if they nail his ass to the floor, and set that precedent, they can go after anybody. As long as you've got one example to fall back on in the American legal system, it's open season. And the way the (Reagan) Administration of this country functions, you're kidding yourself if you think that he's the only person they're after. You know it's gonna cost him whatever thousands of bucks to fight this case, and I just hope people can realize that he isn't putting the soft touch on you. If you really want to support this, shell out some bucks--it's an important issue. So there. And that's what I think about America...

K: You get a different overview of this place from out of it. I've done a lot of thinking since I've been here, have watched the media--and it seems like the average person, whether they want to or not, has no idea what the rest of the world's about. Everything you see or read here is based on how it affects America, not on how it affects the world in general.

D: When we were in Europe, I felt sorry for a lot of Americans there. There is so much animosity towards them just because you're an American. That kind of generalization is just as fascist as the extreme Right or the extreme Left can be. The point is that a lot of people perceive the picture America paints of itself, because the media is heavily controlled from here. That's what our song "Conflict of Instinct" is about, sitting in your lounge room thinking "The I.R.A., they're the bad guys". You've been watching some little snippet about them on TV for 10 years. But somewhere you kinda know that's not really true, but it's so difficult to find out any other information 'cause you're being fed one view all the time. And here, surprisingly, it's much more extreme even than Australia, which is by no means a politically aware country. But people in Europe have this view that Jerry Falwell and guys like that are representative of middle ground America, 'cause that view has been pushed with Administrative endorsement for so long, it stuck. So the next issue on my list, after the Jello Biafra thing, would be a media thing because the media is so much a part of everybody's life--I'm not saying I'm like Marshall McLuhan or something--I sit there totally naive and completely misguided half my life, watching TV. But I guess because I'm in music and meeting a lot of people, I get a lot of different views and pick up these little snippets of information and suddenly think: "Well, that's not what I thought, that's not the story at all."

K: A lot of the people we've met in our travels don't think the way we were led to believe most Americans do. 98% of the people I've met in this country--be it limited to people you meet at shows or wandering around the streets--don't think the way we were led to believe.

D: I haven't met anybody yet that voted for Ronald Reagan. I can't work out who did.

MRR: You tend to use a sarcastic approach in your lyrics to world politics...

D: ...I'm a cynic...

MRR: ...but it still gets the point across. Do you think that the music you play helps to drive your point as well?

D: Yes and no. I think live I could stand up there and go "A bi da bi da bib" and it wouldn't matter at all because people didn't come to hear my voice and my "golden gems of wisdom". They came to rock. At home, that's a different world. To me, it's a fairly solipsistic thing--you put on a record and it talks to you and you talk back to it. I've tried, in my own limited manner, to develop a style that's more open-ended. Sometimes I'll write lines in that are deliberately wrong, that don't fit the ideology of the song. And if you can pick up on that and argue with it, then it works because it makes you think, it makes you say "Oh listen, that's really wrong. How can you say that along with these other four points you've made." A guy that did that a lot was Lenny Bruce, if you can ignore the sexist claims that are made about him (it's easy to be smart 25 years later--retrograde justice I don't have much time for). But Lenny Bruce used sarcasm and one-liners and probably hipped a lot more people than Hegel and Marx ever did, you know what I mean, and did it with a smile on their face in a nightclub. I respect someone who can do that, who can work in a context like that and get the point across. His use of sarcasm and cynicism was very fruitful.

K: It's also part of the way we operate as people.

MRR: Do you think...

D: Do I think the Jets are gonna win their opening game?

MRR: Do you see yourself going back to Australia and putting out albums, being happy there--or do you want to keep touring?

D: It's a two-pronged thing. I don't see myself ever living away from Australia. The only other place I've seen that I really thought I could live in was Ireland, except it rains like 11 1/2 months of the year. I'd like to spend more time in America, more time playing around places we didn't play this time. We concentrated on New York and L.A. It seems to me that if you can sell some records and get some gigs in both those places, the next time you come back

Photos: Steve Spinali

CONFLICT OF INSTINCT

Pictures that are sent to me
That masquerade as destiny
Real life documentary
But it's all a fiction movie
Things I cannot recognise
Like which one's the right side
Issues I cannot decide
Someone does it for me

Conflict of Instinct
Conflict of Instinct
Conflict of Instinct
And you leave me no choice

I'm worried about what the TV said
Worried about how to pay the rent
Everything makes me feel impotent
When I watch the news
Ther's so much I don't understand
So I read everything I can
On El Salvador to Vietnam
Can I trust the author?

You call them terrorists in Northern Ireland
But aren't they soldiers who deliver bombs by hand
And how are they different from the Yanks in Vietnam
And why aren't they like the people in Afghanistan
But you don't tell me
You just try to sell me

you can get around a bit more. I'd like to play places like Mobile, Alabama. If you can make a point there, it's a point worth making. The other factor is that there are 30 million people in Australia, but 94% of the record-buying public lives in the Northern Hemisphere. I'd like to sell millions of records, for people to buy all our records and listen to them and think about 'em. And if we made all that money, we'd be able to make all the records we want to make, when we want to make them, and go to the places we'd like to play when we would like to be there.

MRR: You don't want the records to be the only thing to go on though.

D: We've always been a live band primarily. Records are good. That's the unfortunate thing in England. There are so many bands there, who, with a good producer, can make great-sounding records (if that's your taste, it's not mine personally), but live, they couldn't play to save their lives. That seems to be a long way from the ethic of what pop and rock and roll was ever supposed to be about.

K: Especially in London, the most important thing there is what you look like. Your attitude and the music comes in third or fourth.

D: They list hairdressing credits on some of the records. I can't believe that shit. LL Cool J don't do that stuff!

MRR: So you don't care what you look like when you play live...

D: I want to be handsome, I want to be loved. No, no, we're not pop stars. Maybe one day...we're open to offers. Live, to me, well, I ain't a great dancer, I don't want to be one. I didn't write the lyrics so I could go and dance. If I wanted to be a great dancer I'd go to Arthur Murray. I want to get up there and want the people to enjoy themselves, ideologically correct or not. People pay $8 at the door and $4 a drink and don't want to be lectured to; they want to have a good time. If you can combine both--I guess I'm not such a structuralist as maybe a lot of the music you deal with in this magazine--I'm more into if you can work within a structure and get your point across, you've got a chance of reaching more than the people who already agree with everything you're gonna say. Preaching to the converted is good; you've got to keep the converted converted. But, if you want to broaden your parameters, you've got to be more open about it. The Rifles, live, present basically: There's no uniform, there's no army. Whoever wants to listen is welcome. The only thing that's required of you is if you can take the volume and the sounds, then you're in. You don't have to have any special jacket, any special attitude.

MRR: You bring that up a lot in the songs.

D: Yeah, it's always bugged me, man, there's so many "armies".

MRR: Beyond the military armies.

D: Ah, the military armies are nothing to worry about. They've got the guns, they can play. It's the ones on the streets. We police ourselves so much we don't need that army.

MRR: So you think the band will feed you and keep you well for a while?

D: It doesn't do that now. It's showed me around the world and let me make a lot of records that I dreamt about making. Since I was 8 years old I wanted to make records and stand in front of people and open my mouth and have them listen to me. And they do it and that's real good.

MRR: Do you think this band's gonna be around for a while?

D: Could be. There's the potential for it to be. We've done 5 years now and had all kinds of bummers happen. If we had a hit record that would be the most threatening thing that could happen to us. Failure is easy to live with.

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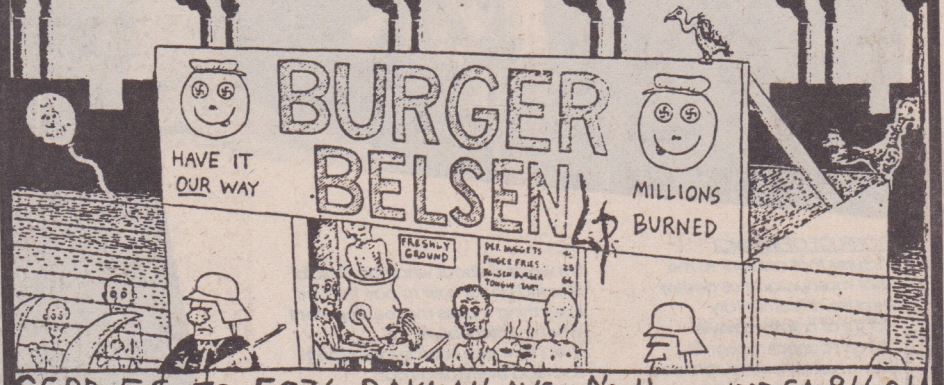

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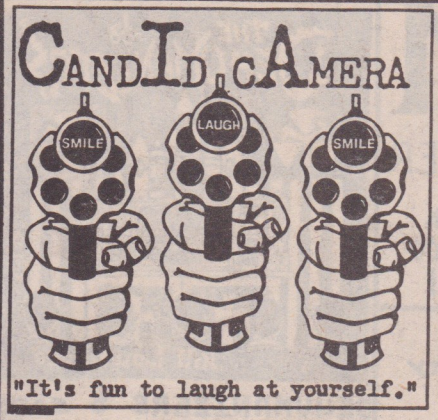

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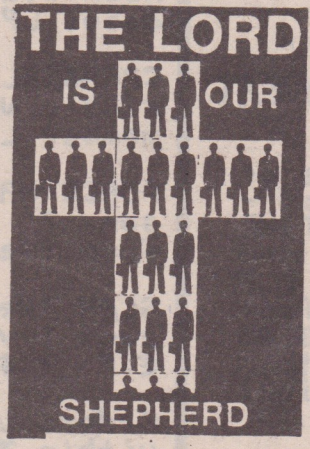

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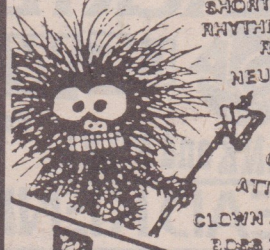

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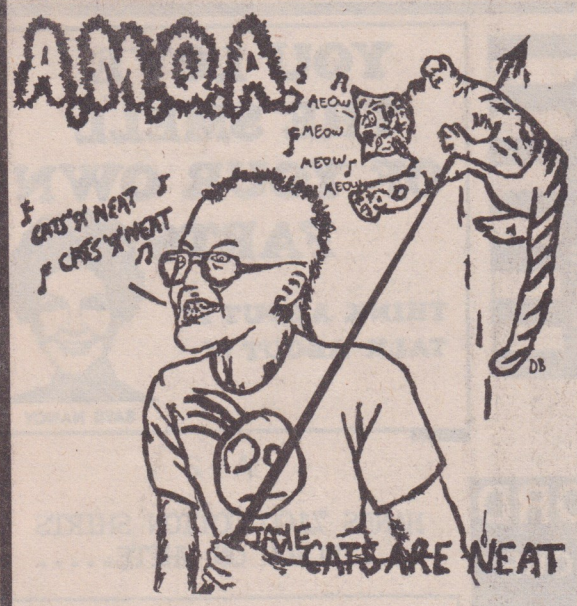

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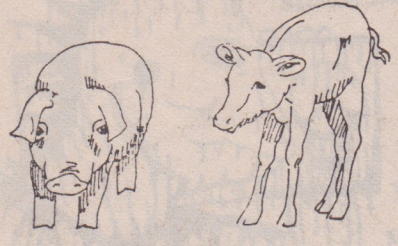

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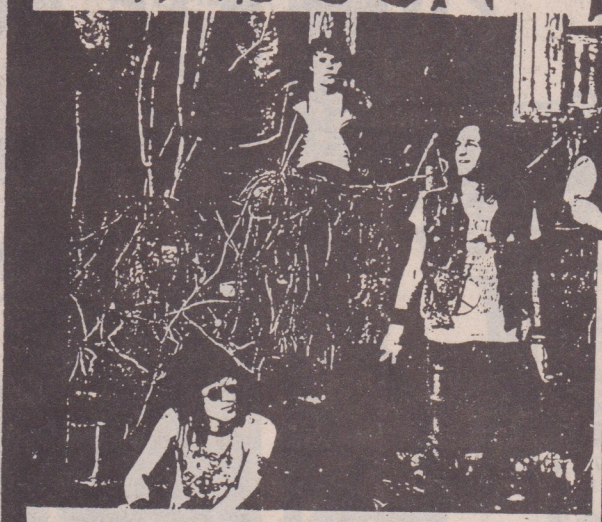

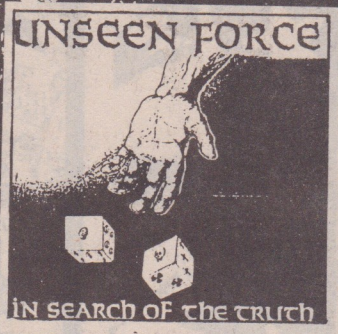

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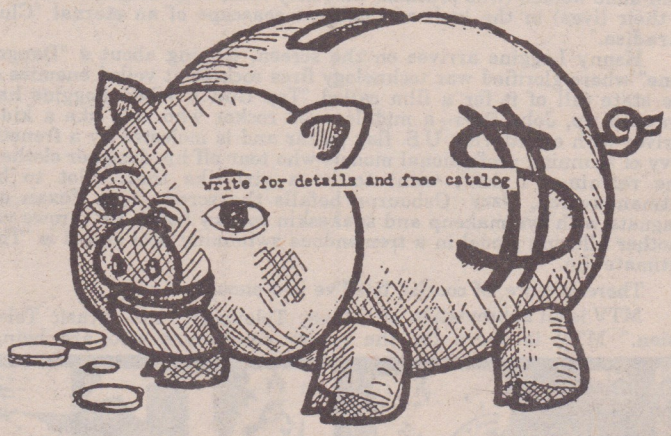
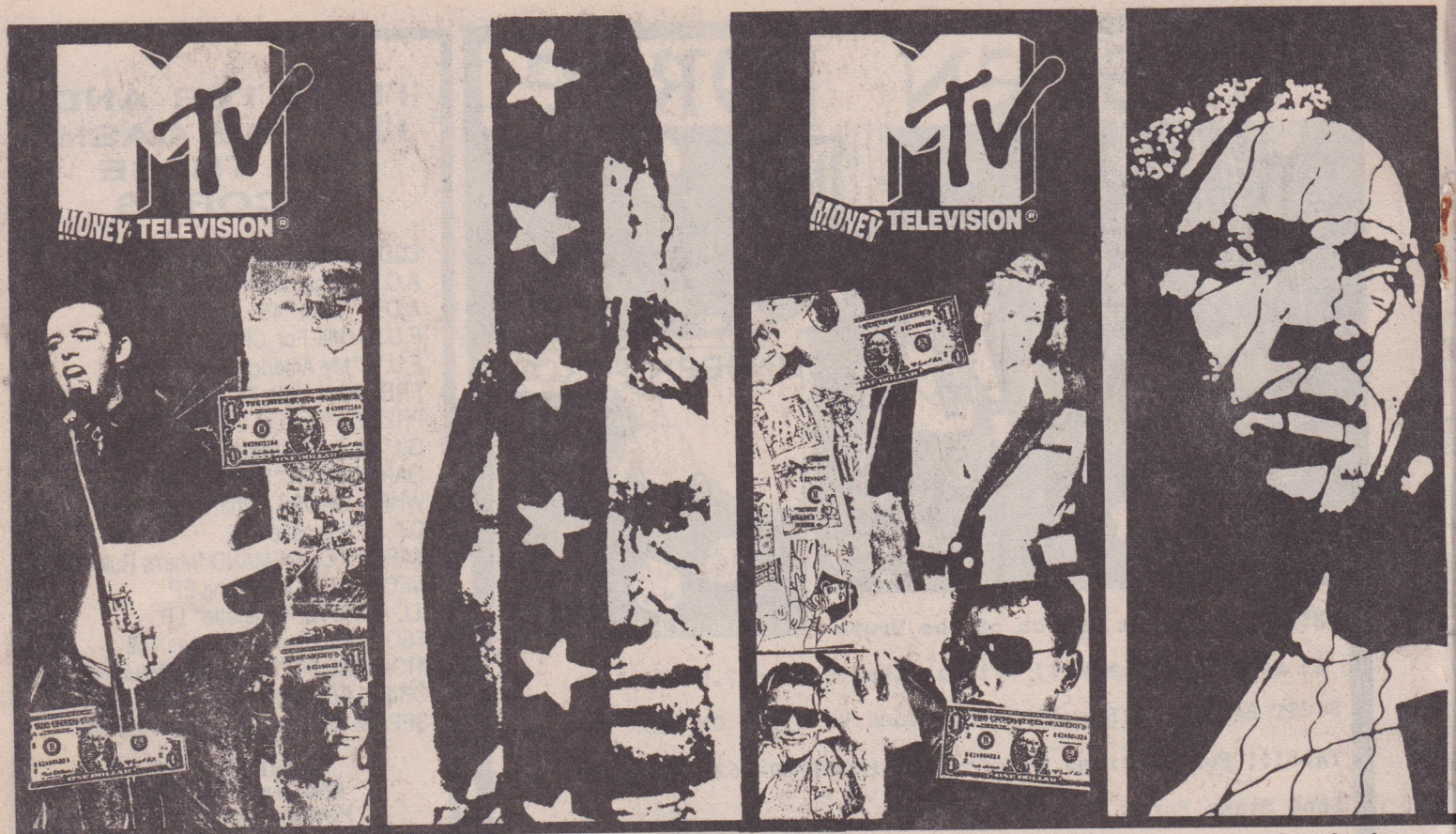




Fear and Loathing of MTV
by Kurt Nimmo

When I flip on the tube, I'm told that I'm savoring a "Gonzo Summer." The host---Al Hunter, decked out in a white and blue geometric patterned shirt, a colorful plastic Swatch watch resting on his tanned and comfortable wrist, his beach blond hair stylized---tells me the "news": Dee Snider, of the heavy metal group Twisted Sister, is coediting an advice book for teenagers. Then, as if that isn't enough, I'm subjected to an interview with Andrew Ridgeley, of the group Wham, who has split the group and is now racing cars. This is news? There isn't one mention of blacks being imprisoned without trial in South Africa, or about how the Attorney General of the United States is attempting to deny citizens their rights to choose reading material--or music, for that matter. No, none of that dismal news finds its way to the ebullient make believe and sanitized street scene stage of MTV where a genial Al Hunter divulges all the news fit to broadcast.

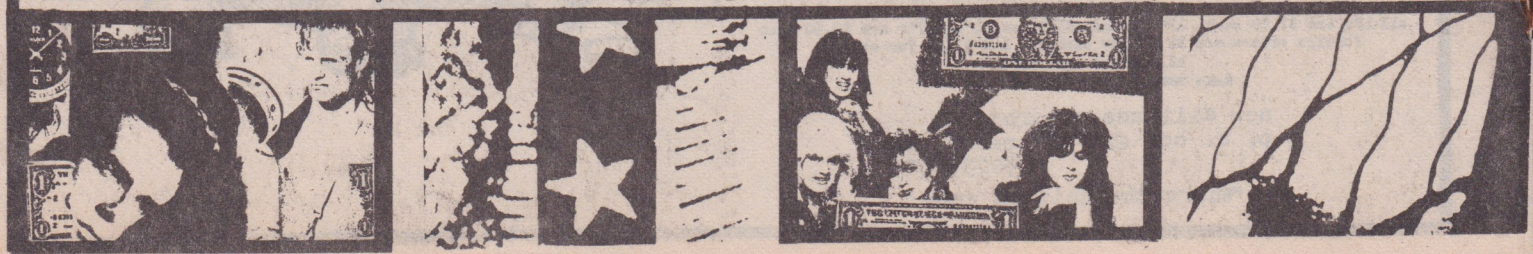
Then the screen changes: It's a sultry Whitney Houston harmonizing for Diet Coke; an array of identical, depersonalized, and unctuous female legs for Nair; a teenager whirling out in orbit after taking a bite of a cosmic 3 Musketeers bar; a classroom of ecstatic computer students munching on potato chips; and random film cuts of semi-nude women (who proclaim that they want to go naked for the rest of their lives) in the lush and opulent seascape of an eternal "Club Paradise."

Kenny Loggins arrives on the screen, singing about a "Danger Zone" where glorified war technology fires rockets at veiled enemies of the state (all of it for a film called "Top Gun"). When Loggins has wrapped up, John Parr--a middle aged rocker who acts like a kid--arrives with a glittering U.S. flag guitar and is molested by a frenetic bevy of stunning professional models who tear off his designer clothes: The refrain-- "I don't want to be a girl like that." Not to be outmaneuvered, Ozzy Osbourne befalls the screen as a Texan oil magnate with eye makeup and snakeskin cowboy boots. He throws yet another alluring model in a tremendous swimming pool and it is "The Ultimate Sin."

There is more, of course, but I've had enough...

MTV is an abbreviation of "Money Television," not "Music Television." MTV is there for the junior consumers who are being indoctrinated for a lifetime of rapacious consumption-- from frivolous albums to transitory films, from cars designed for the illusion of mobilized freedom to soft drinks which gleam with the power of sex and celebrity status in a society geared toward the division of classes. What MTV portends is abhorrent: There isn't an alternative, simply more of the same- mindless glamorization devoid of higher denotation, a totality of faceless conformity within the construction of modern capitalism. MTV offers freedom for those who are "winners"-- the musicians who throb with formula rhythms stolen and divorced from former slaves, movie stars who exude, promote and elevate narcissism, and (as Andy Warhol said) "15 minute" stars who appear, grab a stack of cash, and vanish into a howling void. MTV is the same old hoax and there is nothing progressive about it. MTV is style minus substance, another scam dressed up by the same minds who bring us the "new" Army, Star Wars, cancer foods, sugars, artificial coloring and flavors, and plastics-- all for the singular purpose of enriching their coffers. While MTV occasionally laments the plight of farmers, the homeless, and starving Ethiopians, it simultaneously works to enslave us to a gaggle of glitterized causes, hypocritical humanism parading on a zombie screen, something thoughtful and sickeningly altruistic and gussied up in the shameful cloak of American "can-do." We rest assured that we are a good people, caring but never contrite, while the American juggernaut rolls over Libyans and Nicaraguans.

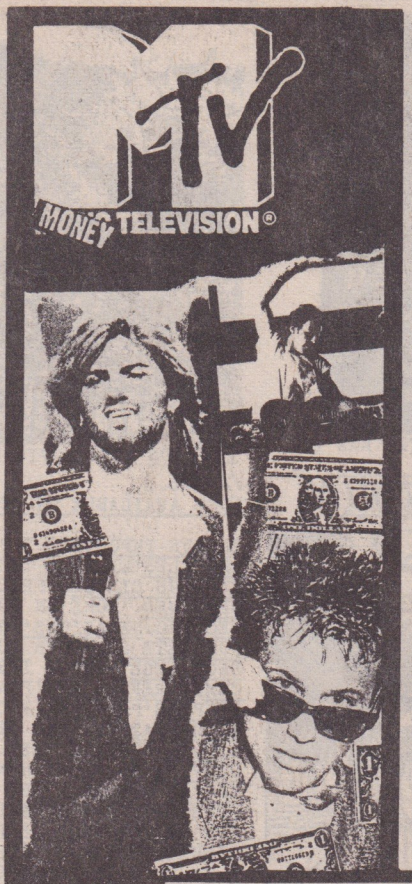
A few of the performers on MTV may seem to make avowals of advocacy to "righteous" causes (such as a recent video against apartheid) but these ineffectual calls are all but overwhelmed and minimized by the staple fare: Meaningless "love songs," tributes to insignificant sex and sexual eulogium, unencumbered glorification of repressive sex roles and stereotypes, and the mystification of witchcraft and druidism. While MTV could be a forum intended to get people thinking about what is fucked up and oppressive in the world, instead it dazzles them with Mick Jagger paying homage to a pubescence since lost, or a David Lee Roth obsessed with his own juvenile and chauvinistic view of womanhood. MTV implants a set of values intended to serve the commodity and feathers the selfishness inherent in its pursuit. The business of business (and the teenage market is one of the largest and most lucrative) is business-- manufacturing, advertising, selling, and acquiring capital-- and any meaningful or potent force which may endeavor to change this preoccupative equilibrium is to be assimilated



or, if that fails to work, destroyed entirely (take for example, The Clash).

MTV, for me, is identical in mindset to that of Lawrence Welk (where quasi-avant garde animated logos replace Welk's effervescent bubbles)-- a measured dose of feebleminded, defanged, and predictable "entertainment" which occupies space between commercials. MTV is actually more reprehensible than Lawrence Welk, since the music videos themselves constitute advertising entities for albums or films (not to mention clothes, cars, sunglasses, cosmetics, and the lifestyles in which they fit). The critical eye may find MTV banal and insipid, to say the least, but for millions of alienated people it is of the utmost importance, an indispensable element of life in a culture where much is artificial, insincere, fraudulent, illusory, and ugly. On MTV one can witness dazzling personalities and hear popularized music; one can sit home as a voyeur, a spectator who feels he or she is absorbing and indirectly participating in meaningful (albeit staged and prerecorded) events, cultural occurrences which represent the expressions of an entire generation exemplified in music and image. The crime is integral to the deception; it is ludicrous and venal, designed-- like all capitalist schemes-- to flimflam the unwitting for another's profit. What you see is what you get.

Okay, MTV is deceptive and wasteful nonsense-- but what can be done about it? What can be done is what should be done with all manifestations of the consumer monolith: Rejection and refusal to partake, where and whenever possible. The less of MTV watched-- and, of course the less the products showcased there are bought-- the sooner the overseers will come to understand that we find their system rotten and unattractive. This is an individual decision, and one I wouldn't expect everybody to accept it or find it feasible. It is a choice I'm certain younger people (let's say 8-15) would find untenable-- after all, MTV directs its attraction toward their biases and fantasies (or, rather, creates these for them) and to extract them wholly from the hallucination may prove difficult. It is the older audience (16-25) who will hopefully be able to see the noxious and degrading character of MTV and will turn it off and not buy the products which make it possible. I realize this is wishful thinking, but otherwise corporate bosses and cultural managers will continue to shape the qualities of what we perceive as aesthetic and social expression for the indeterminable future.



"If you're not on MTV, to a large share of consumers, you just don't exist."
Len Epand, Sr. VP/GM Video, PolyGram Records, Houston Post, Oct. 7, 1984

"The best way to start a Fashion trend is on MTV."
Penny Kjellberg, Fishman Creative Associates, Fashion Video, 1986

"The marriage between MTV and Swatch has been terrific. The advertising and promotional values have been phenomenal for Swatch. MTV provides the perfect environment for us to accurately portray the Swatch image and lifestyle."
Nancy Kadner, Advertising Director, Swatch

"Apart from attracting subscribers, there's another terrific side to MTV...I've been able to sell out my entire inventory of avails...That's revenue we wouldn't have if MTV wasn't there. In fact, we've been able to double our ad revenues this year..."
Robert L. Townsend, New York Times Cable Systems, Audobon, NJ

"General Electric is one of several dozen advertisers that have traded in hard-sell dialogue and simplistic jingles for foggy imagery, fantasy sequences and pulsating rock music."
On Cable, May 1985

"Promotional mentions of Sparkomatic on MTV were worth as much as $1 million."
Edward Anchel, President, Sparkomatic

"We wanted to create a fantasy experience the way MTV does."
Paula Kahn, Sr. VP, J. Walter Thompson, On Cable, May 1985

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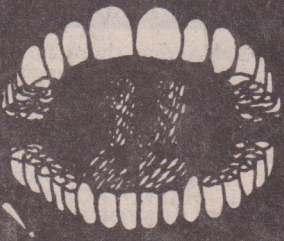

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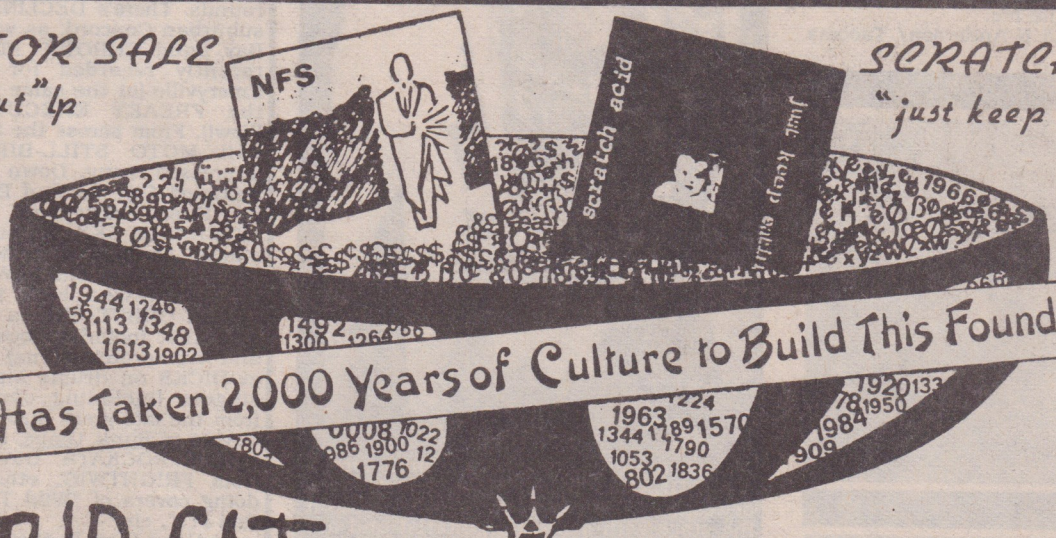

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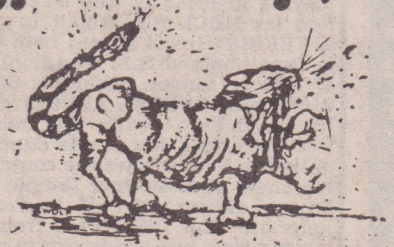

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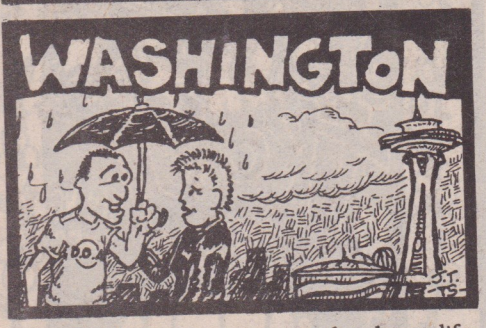
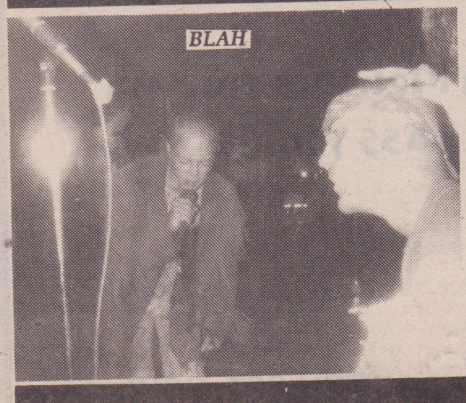


TACOMA-Yes, there is hardcore life beyond Seattle. Here in Tacoma we have a big warehouse called Industrial Noize, owned by a bunch of bikers. We've had a couple of really big touring shows, as well as mass shows with locals like A.M.Q.A. (Apple Maggot Quarantine Area), ETERNAL HATE, NOXIOUS FUMES, WHEEL OF MISFORTUNE, and BLAH (from Walla Walla). There was some rumor that Industrial Noize was going to close because of fire codes, so I guess they're gonna move it to another building.

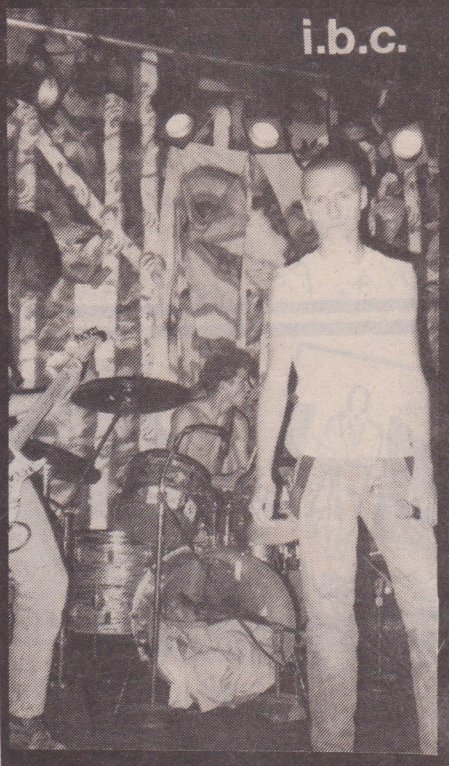
Bands: The CREEPERS have changed their name to INSPECTOR LUV AND THE RIDE ME BABIES (No, God doesn't know why either)...ETERNAL HATE has broken up with John and Mike going back to NOXIOUS FUMES. Stan is still looking to regroup ETERNAL HATE...Another band from Tacoma, The REALLY ROTTENS, are really rad. They're all about 15 or so and have a real future.

Fanzines: I only know of 2, one called Wig Out, and another called Paralyzed Thought put out by me, Simon and Rusty. It has interviews (most of the bands mentioned above), editorials, comics and flyers. That's about it, and bands wanting to play Tacoma, write me.
Bob Peterson/ 1712 N Anderson/ Tacoma WA 98406



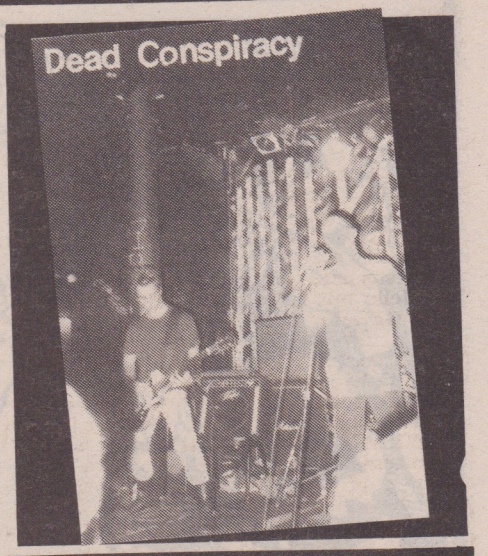
PORTLAND-All right, the City of Roses is back on its toes and spitting fire out its ass!

LOCKJAW has gotten back together with yet another line-up, hopefully this one will be permanent. I don't know... POISON IDEA are playing out more than usual since the new album's release, and rumors of touring next spring have hit my eardrums... S.L.A. have gotten old bassist Lyle back into the bunch, while their most



recent former bassist has joined forces with DEAD CONSPIRACY, Portland's newest... FINAL WARNING are also back on the stage with a second guitarist and are finer than ever... One of our only shitholes to hold shows at, the Satyricon, has recently closed its doors to all-ages shows. Rumors are that they say "It's just not worth it."... N.R.A. (NOT REALLY ANYTHING) are doing quite well around this city; definitely Portland's up-and-coming... DEATH MIDGETS are too good to even mention, indescribable sounds... DA JUNK, I.B.C.: where are you? These boys haven't done shows for months. Come on out!... ANATHEMA has relaced old drummer with new and are supposed to be better...

That's it for this load of chaos. Until next time, keep the faith blood!
Poisoned/ 13065 SW Butner Ct/ Beaverton OR 97005



Tim here, with Kamala, subbing for Mitzi this issue. First off, I'd like to mention a few new(er) bands making the rounds. There's DECLINE, who hail from suburban Concord, as well as fellow East Bay band CHRONIC PLAGUE who just recently recorded for their demo in Emeryville (at the same warehouse where the FREAKY EXECUTIVES practice! Wow!). From across the San Rafael bridge hail MOTO STILL-BIRTH, who have impressed many. Down the peninsula in Redwood City we find DISSENSION, and in San Francisco proper there's MISERABLE SEX (no pun intended, well maybe...) with an older S.F. punk sound in the tradition of The LEWD. Another band (?) I witnessed here is called WHITE TRASH DEBUTANTE, a berserk performance that includes, (besides bass, guitar and numerous horns) Lynn from The ex-DICKS on drums and about a dozen singers (including Jennifer Blowdryer from the late great BLOWDRYERS, Ginger Coyote of Punk Globe, a member of LEVI & THE ROCKATS, Dave MDC, Rebecca from FRIGHTWIG, etc.). A total treat, doing covers of "Wild Thing", "Rock and Roll Pt1", etc.

About to make their debut is SISTER DOUBLEHAPPINESS, which contains Gary Floyd and Lynn (ex-DICKS) as well as Mikey (ex-OFFENDERS). Mikey is also playing in RKL, as well as jamming with Ron (ex-MDC). Also about to play out is AFTERBIRTH who moved here from Texas (a time-honored S.F. tradition). Speaking of which, singer Nikki (ex-SICK PLEASURE and VERBAL ABUSE) claims that his band didn't write that racist graffiti (see MRR #40), but it was done by friends of theirs. He disavows the content, but not his anger at clubowner Ronnie Gaitz, who he said did rip them off. Also on the loose here are The DWARVES from Chicago, moving from one windy city to another.

In the reunion department, we recently saw FLIPPER again (quite a party!), and it seems that both SICK

PLEASURE and CONDEMNED TO DEATH will do one-off shows. Speaking of C2D, Keith is back from Australia and is looking for band mates.

Back from tours are FANG (about to leave on another), CLOWN ALLEY (working hard on their debut LP and will be doing a short western state tour at the end of September) CHRIST ON PARADE (new EP out), RHYTHM PIGS, SOCIAL UNREST (great new LP), SHORT DOGS GROW, LETHAL GOSPEL, SACRILEGE, and MDC. MDC headlined a show at the Farm with Holland's BGK (great as ever) and Italy's CHEETAH CHROME MOTHERFUCKERS. Most observers were blown away by CCM's intensity and singer Sid's stage presence. As Jello put it, "a modern incarnation of The GERMS." Also passing through were England's INSTIGATORS (a great and smart bunch of lads. Put on your SNFU-NO MEANS NO list as a must-see band), on tour with L.A.'s DETONATORS, who in turn hope to tour Europe with INSTIGATORS' help. An inspiring example of international grassroots cooperation! (is that good enough, Tez?). Another must see local band is SHORT DOGS GROW, who recently did a show at the Farm with DESCENDENTS. I have to say that the tour did them loads of good musically. Carmella literally rocks on bass!

DISSENSION

DECLINE

DWARVES

Photos by Murray Bowles

Here's an update on gig phone #'s: The Farm (without a doubt the best local venue: good vibes, good security, and good times), ask for Roy at 826-4290; Paul Rat (does Farm shows as well as some at On Broadway) at 431-1326; Nick (Farm shows too) at 665-3235; V.I.S. (loose over-21) at 567-0660; Chatterbox (rock and roll bar), ask for Alfie at 821-1891; Victor (small shows) at 665-7391; On Broadway (not what it used to be) at 398-7997; Mab (non-hardcore punk) at 956-3315. All of these (415) area code.

I should mention some of the veterans who don't always make news but we are still at it: FRIGHTWIG (new LP coming), Target Video (Hardcore #3 is out w/ WEIRDOS, NEGATIVE TREND, AVENGERS, SCREAMERS, etc.), VERBAL ABUSE (put on a hot show at a new hall in the Mission), FEEDERZ (claim to be readying for a tour), SEPTIC DEATH (played for first time in years at a Thrasher skate rock show), DRUNK INJUNS (played same show), and Jello (working hard at Alternative Tentacles on new DK's LP, and preparing for yet another postponement in his arraignment--the real showdown should come in October). Now on to Kamala...

San Francisco has been busy recently, but the East Bay has been fairly mellow. We had another show at New Method with FALSE LIBERTY from Seattle (hot band), JIM JONES AND THE KOOL-AID KIDS from Michigan, and Richmond's CORRUPTED MORALS. Quite a good show, I must say. We had planned another show at the warehouse with MDC and the PREVARICATORS, but it was cancelled due to neighbor problems within the warehouse. It's too bad no one at the warehouse told the promoters what was happening until the day of the show. Much apologies to the bands, especially the PREVARICATORS, and to the people who showed up only to find 75 other people wandering around outside. Luckily, Dave MDC showed up anyway and did a solo acoustic set for everyone. But, I wouldn't expect too much else happening at New Method.

Bands to watch for are CANCER GARDEN (with Josh from the YUMMIES) and CORRUPTED MORALS. VICTIM'S FAMILY has signed to Ruth's label, Mordam Records. They should be recording soon and have an album by the end of the year. They also held a free show up around Vallejo with MOTO STILL-BIRTH, which went very well.

LEGION OF DOOM, all the way from Michigan, had the unfortunate experience of playing at Ruthie's. They played to a crowd of about 5 people. Fortunately, they ended up on a Farm show a couple of days later, so all was not lost.

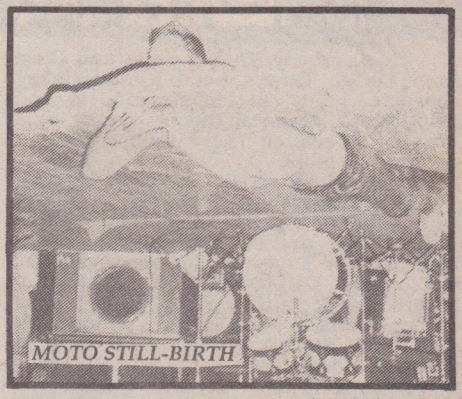
Unfortunately, I haven't been down to San Jose in a while, but as Jasan Honea puts it, "San Jose is happening!" There is a new (?) club right downtown called the Laundry Works. The SEA HAGS have played there, as well as FRONTLINE (very crowded, energized show). The age limit goes up and down according to what band is playing. Very cool place, indeed! Dozens of other parties have been happening as well, but I wasn't there so I can't tell you if anyone fell flat on their face in a drunken frenzy or something. I do want to thank Chris from S.J.'s LEGION OF DOOM (not related to BOOM AND ...) for helping out on the scene report a couple of issues ago. He was definately a gift from the heavens. Thanks a lot for your info!

If you'd like to give us any news for the next scene report, please feel free to call: Kamala (415) 525-7588 or Mitzi (415) 626-4184.

Mitzi here...I've been out of town, so I'm just adding a bit to what Tim had to say. A couple of my friends died and I'm feeling sad. Not just because of losing people who were too young and alive to leave us, but because of why they died. Mitch the Bitch, one of my favorite piano players, overdosed last month. My dear and troubled friend, Animal (Ken Snead--maybe you knew him from L.A. or Oregon) committed suicide recently. They'd both been killing themselves for years, trying to beat the bad, scary world to the punch. It's a fucking shame that people in this world grow up feling unloved and lash out at themselves. If you want to do something about it, Mitch and Ken are too far gone--so reach out and love someone who needs it.

Up in Napa, home of the State Mental Hospital, a shadowy guerrilla art "group" calling itself SLAVES DEVOID OF MASTERS has been wreaking havoc with some mighty weird flyers and acts of artistic terrorism. There might even be a musical project in the works. They've

CHRONIC PLAGUE


MOTO STILL-BIRTH

MISERABLE SEX

already driven the editor of the Napa paper insane and out of town. Who knows what will happen next?

Celso, the owner of the On Broadway and Sound of Music, has turned the latter back into a strip bar. He's been trying to recruit girls to work there from the regulars at the O.B. Why do we continue to support this sleazebag?

One last item: A friend that I mentioned in the last issue wants to know why do you care? Why is getting the "inside news" about personalities and activities in this so-called scene important to you? Let me know--I'm interested.

their address: 11645 Wilshire Blvd #1045/ L.A. CA 90025...

A new 21 + over club opening in L.A. is the Limbo Lounge at the Four Star Saloon/ 8857 Santa Monica Blvd in West Hollywood.

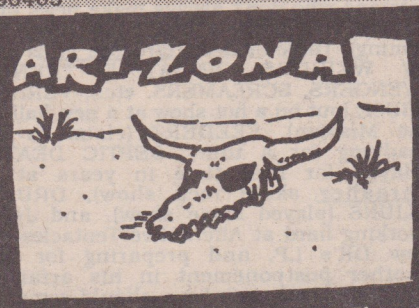
A new comp tape called The Young Ones featuring CONFLICTING INTERESTS, ENTROPY, EXCEL, FINAL CONFLICT, GUILLOTINE, and HALF OFF is available, so write: Intent Fanzine/ c/o Y.O.C./ P.O. Box 5533/ Venice CA 90296.

I guess that wraps it up. Any complaints or comments, write: Dave UXB/ 1651 Amherst/ L.a. CA 90025 or Julia K/ 1127 Grant St/ Santa Monica CA 90405

Hi everybody, this is Julia and Dave from SoCal. Dave's been a real flakey character lately, so I'm stepping in and helping out. Some of the news may be a little old because there hasn't been a report in a while.

The new WASTED YOUTH 12" Get Out of My Yard is out and selling well. Paul says they're "tighter than they've ever been". They are setting up a big tour including the East and Canada...From the O.C. area, UNIFORM CHOICE's long-awaited LP Screaming For Change is now out on Wishing Well Records along with UNITY and BLAST. Look for a comp LP on the same label with U.C., BLAST HALF OFF, YOUTH OF TODAY, BOLD, 7 SECONDS, CARRI NATION, WINDS OF PROMISE, VERBAL ASSAULT, MOCK and more...DOGGY STYLE is on their "Big Fun Tour"...HALF OFF, a scorching new band from Long Beach has a killer 17-song demo out now, so write 'em at: Jim/ 349 Sunset St/ Long Beach CA 90805, or Tim: 5920 Belice/ L.B. CA 90815...HIRAX has lost their most valuable member Katon de Pena, who is moving on to bigger and better things...EXCEL has found a new drummer, Greg Saenz, and they're sounding 100% better....Anyone interested in writing to SCRUNGE PLANET, here's

SCRUNGE PLANET



Alot has been happening in Phoenix, the first major thing being a new club called the Metro. This is the first permanent place we've had in a while. It's really big and the only drawback is the fence around the stage, making the bands and fans too far apart. Shows can be booked through Hugh Corp c/o the Victor brothers at (602)230-2568 or (602) 263-5190.

DESECRATION Photo:Jason

The Mason Jar is also doing shows, but I recently heard there's no more hardcore??? Also, Impulse does shows, but not all-ages. I'm trying to book smaller bands, so get in touch if you want to play here.

Locally, we're finally getting some great bands. DESECRATION has to be the hottest. They've had an effect on the scene, and a lot of people are listening to what they're saying. They just recorded a 12" called Who's In Control? and it should be out now (on their own label--it's great to see some people who still care!). Write them for the EP, demo, shirts, stickers or booking: P.O. Box 195/ Mesa AZ 85201.

LAST OPTION are a hot new band. They have played 3 times and got a great response. They also recorded a demo and have plans for a split live tape with DESECRATION on P&S Productions. For L.O. info and stickers, write: P.O. Box 10094/ Scottsdale AZ 85271.

INSURRECTION are another new band with a cool sound. Other new bands include: The CLAP, RABID RABBIT (members of J.F.A. and other locals), SUPPORT YOUR LOCAL SCENE, MR. UGLY (hot), SIX FLAGS OVER JESUS, NUCLEAR DEATH, 3 LEGGED DOG, and YOUTH UNDER CONTROL is reforming as The STAND.

Older bands still around include: NOVA BOYS, O.N.S. (new LP out now),

LAST OPTION

MIGHTY SPHINCTER (new LP on Placebo), SUN CITY GIRLS (same), HARVEST (LP expected soon), BOOTBEAST CARNIVAL, VIC MORROW'S HEAD (from Yuma), GROOVY TRUTH, DOMINO THEORY, and of course J.F.A. who don't play out much but did play the Amnesty benefit. They also have a fairly new EP called My Movie and have plans for a new LP on Placebo. Write Placebo for a catalog: P.O. Box 23316/ Phoenix AZ 85063.

Video tapes of shows can be gotten through Anthem Productions/ 1265 W. Ellis/ Mesa AZ 85201. Prices are very cheap. Bands: write Anthem for upcoming video comps. They want to become the B.C.T. of videos.

Zines: C.O.F./ c/o Jeff Bowers/ P.O. Box 10094/ Scottsdale AZ 85271/ (50¢ & 2 stamps)... Silent Minority/ 1926 E. Caroline Lane/ Tempe AZ 85284/ (25¢ & 1 stamp).

Thanx to the Victors for having bargain day at the Metro (5 bands/$4). Hope to see more shows like that.
Jason XXX/935 W. Olla/ Mesa AZ 85202

BIG COUNTRY AREA--Howdy folks! Sweetwater was just destroyed by a tornado so there's not much of a scene there now! San Angelo--DROWNING KITTENS broke up quite a long time ago, and M.O.X have also gone the way of oh so many other bands. Both will be greatly missed. THOSE MEDDLING KIDS, described as music for no one, are around in one form or another. My new band, DEGENERATED VIOLENCE, is sort of in a line-up conflict, but we should have set members soon. We just played in Abilene and more gigs are planned. Exterminate fanzine is still alive and kicking and it's only a buck! Info on D.V. and the zine is available through me, so please write! I haven't heard from Dave F.'s Search & Destroy zine in a while; where ya been, Dave?

Now on to the rippin' scene in Abilene. Ryan T., the rad skater, does a zine called Skate Patrol and Stan the Man with the Plan does one called Generic Alternative. Both zines deal with the Abilene music/skate scene. Info on both from Stan S/ 3434 Blueridge/ Abilene TX 79605.

A rash of break-ups has just hit that town. Four bands have broken up in the last month. They were: GENEVA, BLACK LABEL, EXHIBITION and The BEASLIES. These bands were rad and will be missed. TOTEN HäUSEN, the newest hardcore band, is rippin'. Another band worth mentioning is BLOOD OF A POET.

I'm told there are up to 4 hardcore/ alternative bands at Dyess Air Force Base,

but they have yet to show their faces.

If there are any bands out there on tour, give us a call! Not huge crowds, but decent ones! For shows in Abilene, call Satan S. at (915)698-2878. For shows in San Angelo, call Max at (915)949-0390 and we'll do our best to set up a show! Keep thrashing and support your scene!
Max/ 201 Glenna/ San Angelo TX 76901

TOTEN HäUSEN photo: Max

DEGENERATED VIOLENCE

HOUSTON-This is my first attempt at bringing you a Houston scene report, so bear with me if I say something wrong or forget to mention something about your band, zine or whatever. The club situation is looking pretty bleak at the moment. Cabaret Voltaire opened its doors again, but bit the dust for the millionth time. Ronnie has plans of putting shows on again, but only a few a month. Now that we're on the subject, I'll tell you that his Nicaraguan Tour fell through, as all 3 bands (NAKED AMERICA, GRINDIN' TEETH and DESPAIR) backed out.

Cafe Mode is no longer booking shows. It's now a gay disco. However, the BUTTHOLE SURFERS are going to play there, so maybe shows will appear there again. Another new place has opened up called the Meceba Theater. No details at the moment. Life Sentence from Chicago played with Houston's LETHAL INJECTION at a small joint called Aftermath II. I doubt this will become a regular spot, but maybe small shows will spring up there.

Band news: S.N.O.T. has an EP out on KML Records. It's hot, very fast blistering thrash. They have a new drummer, Kevin, who used to be in DESPAIR. A new band called BLIND IGNORANCE is on the move. They are ex-members of CROWD CONTROL and ORGASM and they play good, meaty punk. Cool band. Another up-and-coming act is COLONEL BANG AND THE REBELS who do a mean version of "Peter Gunn". My band, The MELLOW CATS, have been stagnant for a while, but we should be back on the attack soon. We are known to be quite young, but our ages have gotten out of hand. CONTORTION SESSION said we were under 13 and I've heard that we're known as having a 10 year old in the band, so to avoid further confusion I'll tell you our ages: we are 14, 14, 15 and 16. Watch out for us!

CONTORTION SESSION have a tape recorded and they might be the next band on Zorlac Records. They are a hardcore skate band with a sorta "thrash metal" sound. CULTURCIDE is supposed to have their new album of covers out in Sept. They played some tapes on KPFT and some is classic stuff.

COLONEL BANG & THE REBELS

LETHAL INJECTION

BLIND IGNORANCE

ALLIED AGGRESSION are back and have a new guitarist. U.S.M.C., another great Houston act, have replaced their bassist Brett and have added another guitarist, Jimmy (ex-CROWD CONTROL).

Zines here include mine, Friends. #4 is out--send $1 to Sean Morrison/ 5818 Templegate/ Houston TX 77066. Another is Cornzine. #3 should be out: 50¢ & 2 stamps to: 5706 Lodge Creek/ Houston TX 77066. Also there's Reagan's Rag. #2 is about out: 50¢ & 2 stamps or $1 to: 5111 Girnigoe Dr/ Houston TX 77084. Also, around here is Houston and the World. I don't have the address, but if you send me $1.50 I'll send you one. Finally, there's Industrial Waste, which changed its name to Voodoo Circus. Don't have the address for that one either.

Keep smilin', take care and eat a banana.
Sean Morrison/ 5818 Templegate/ Houston TX 77066

Y' know, it seems for a long time now there really hasn't been much happening here--a few clubs (very few, especially for a big city), a few good bands, a few good people trying to do something. Well, I've felt like moving away, along with many others, but then I'd think, if I run away it won't make it better and Chicago's been stagnant for so long something's got to happen. Well, it seems we're on our way. A lot more people have started to care and are breaking down barriers of little elitist scenes into one music scene.

I think I'll start with Russ. Besides putting on indy shows (including a benefit for the Great Peace March with PRECIOUS WAX DRIPPINGS, OZZFISH EXPERIENCE, JOE FOR A NIGHT, FUDGE TUNNEL, I.D. UNDER, INITIAL REACTION and The SLUGS), he has also started an indy label (with help from Jean and Jordan) called Underdog Records (appropriate?). They hope to have an X-MEN (now The SPONGE) LP and an I.D. UNDER 12" out by the end of the year. But bands,

JOE FOR A NIGHT photo: Shallow

don't start hasslin' 'em yet. They said if these sell well, then they'll do more--so wait! Russ is also trying to organize meetings on the 1st and 3rd Monday of each month (at Studio 54) to work on a scene 'zine and possibly a new club (I'll be there!). For more info, bookings, etc. right from the horse's mouth, you can call him at (312) 883-0631.

Know what else? There's also a guy named Corry who's been doing indy shows on the Southside (near Indiana) at 2 spaces--the Mexican Patriotic Club (not the old 'hall') at 8521 Commercial Ave. and at Lallo's Lounge at 10732 S. Torrence. He's done lots of shows including DEAD STEEL MILLS (his band), H.J.D. (from Indiana), FUDGE TUNNEL (the immortal), SOCIAL OUTCASTS 10-96, CHARMING DEVIANTS (both from Wisconsin--hey dean!), OZZFISH EXP, SHORT DOGS GROW (from S.F.--hey

Tom!), GRUESOMES (Indiana), D.A.R. and BROKEN GLASS. Unfortunately, Corry doesn't have a phone, but you can call me and I'll give him your number.

As for club shows, there's still Metro (ready to gobble up your money) and Exit (doing cool all-ages shows on Monday nights). Also, if you're "over-age", Gaspar's and West-End host some really great bands.

There's also lots of bands in the studio. FUDGE TUNNEL and NO EMPATHY are making tapes to be sold. UNGH! and PRECIOUS WAX DRIPPINGS are recording tapes they hope to press into records (the latter being produced by BIG BLACK's Dave Riley). And the DIDJITS are putting out a record on their own label. A couple more tips--Walk Thru Fire/Important, OUT OF ORDER's label, is rumored to be looking for local bands and the almighty DEFOLIANTS have been approached by SST but no final word yet. So write 'em and push 'em to take them DEFO'S!

On the road? BLATANT DISSENT did an East Coast stint (prelude to their record) and LIFE SENTENCE is still roamin' around somewhere on this earth. PRECIOUS WAX DRIPPINGS have done a few out-of-towners and are lookin' to tour the end of Sept. So try to check 'em out and be nice to 'em.

By the by, The EFFIGIES finally got their funeral (ha, ha)--they've broken up (too much pop?).

As for me, I'm not doing shows for a while (Igloo was permanently closed down), but I'll probably be doing about one a month starting this fall. Also, if you want to find out about shows, parties, etc., gimme a call--I leave info on my machine. And remember SHINE THAT NOISE!

Danni/ P.O. Box 578401/ Chicago IL 60657/ (312)525-6673

P.S. Infact has called a boycott of G.E. products because of their nuclear weapons-making policies. Even though they're the third largest weapons manufacturer, it only accounts for 5% of their profits--the rest comes from their other products--so don't buy 'em! BOYCOTT G.E.!

Also, thanks to ALIEN NATION, AGRESSION, THIRD FORCE, Mom & Dad. Welcome back Deryl! Happy birthday Spanks and Joe Tech!

Well, well, well--sorry about no scene report last month. See, it was mailed in late and blah, blah, blah...

So how's it goin'? Pretty good here. SCRAM has a full-length LP in the works; it should be out by Christmas. F.O.D.'s record for Buy Our Records is all mixed and raring to go. +PLUS+ compilation That Was Then, This is Now! is out now! Finally! RUIN hit the road Aug. 18th for Calif. Hope you see them while they're there. Their LP Fiat Lux has a release date of Sept. 15. ELECTRIC LOVE MUFFIN did their short Midwest-Southern tour; hope everyone who saw them enjoyed them. If you'd like to get in touch with them, write to their address in MRR #39. SERIAL KILLERS (with ex-members of CONDEMNED TO DEATH, BUTCHER BROS, LITTLE GENTLEMEN) are here, now, and ready to rip your hearts out. LEGITIMATE REASON played their first show on Aug. 10th and were well received. They'll be playing out as much as they can before their guitar player heads back to school.

Maximum Rock'n'Raoul is releasing an ELECTRIC LOVE MUFFIN live tape. MR'n'Raoul also have a comp tape and a FABULOUS FONDAS tape to be released soon. They can be received from 1464 Easton Rd/ Warrington PA 18976.

LEGITIMATE REASON photo: John Finn

PLUS #3 has been delayed due to trying to get our fucking record released. Don't worry if you ordered it; we'll take care of you. Some people though have only sent us 25¢ and a stamp or 50¢. We may not be the biggest and the bestest, but shit, we lose money on that for those of you who fit into that category. Just refer to Jeff Fox's letter in MRR #40.

+PLUS+ is doing a "No More Censorship" Defense Fund benefit with 7 Seconds and The Freeze. A report on how that went next month. Chuck Meehan has a new number to call for Sunday shows or to help you otherwise: (215)387-0789.

Lastly, on behalf of everyone here at +PLUS+, we'd like to send our love, a big hug and kiss, and get well to Rich, Todd, Patrick, Vince, Megan and Bee-Bee. Take care guys.

Eddie "Hacksaw" Richard 1963-1986
..."More than words can say"

Mark Pingitore/ 5436 Discher St/ Philadelphia PA 19124

Girl howdy! With Puke promotions rolling bands into Charleston every other day, it has been a hectic summer. The brisk pace of shows has been a bit strenuous on our time & budget, although worth the rapid growth and enjoyment. The commencing school year should tone down the furious flow of events while maintaining activity at a reasonable schedule.

Earlier this summer we were blessed with Topeka's finest - Third Force. Life Sentence returned (also scheduled for yet another show, their 6th state appearance in this year alone!). The fab bleedin' Vampire Lesbos stopped in for a bite and even played a dubious benefit in Huntington. In case you're not aware, the traveling circus of LA's Detonators, UK's Instigators, and brilliant Brit-tongued ranter Nick Toczek is the primo triple bill bonus package of the year. This motley crew played at King's shityard in Nitro, 5 miles from our loveable Union Carbide plant. How punk! Quote - Instigator Andy, "It's surprising to see such healthy folk in a town polluted by U.C. Let's hope your kids are just as healthy." We do.

While ignoring the separation of Church & Skank, we've tried using the facilities of local houses of worship with mixed results. At Bream Presbyterian, the ill-fated Subculture/Aggression show was stopped by the "Council of Elders" as soon as Aggression hit the stage. The Justice League show at St. Anthony's went well with the parish priest receiving an "Obsession Kills" shirt afterwards.

DOA and No Means No played at an overpriced community center gymnasium. Quote - Joe Shithead, "Welcome to the highschool hop!" In severe cases we've had to go underground, literally. Social Unrest and Agression (part 2) played in basements. Special thanks to Smith and Lukens.

LARRIES

Local bandage is low... FURTHER THOUGHTS should rot soon as Terrance and Joey leave for school. Band of many names, MYSTERY POPE/CHEAP FOREIGN LABOR/etc. surprised us with their husky brand of pop-thrash only to be shortlived. Manic rolling rockers, UNWANTED CHRISTMAS PRESENTS (UCP), should be insulting the tasteful soon unless Keith dies from alcohol poisoning first. I wish more youth would take some initiative and the stage. Without more local bands, who else are we gonna bitch about?

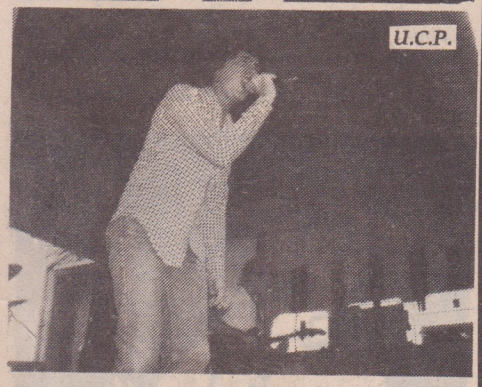
Three hours north on the Morgantown line... back from their "Family Vacation" tour, TH'INBRED joined DISTRACTED for a warm homecoming hoedown at the all-ages Dry House. Buy this... the LARRIES and BUNJ and the BEATS both have wax out on Hardway. Jimmy X has left VELEZ MANIFESTO. Sad to say that the electric folks, GENE POOL, are finite. They leave us with an eclectic EP and talk of a possible rockumentary entitled "Owen joins the Peace Corps." Labor camps?

All traveling gypsy tribes wanting to pillage Charleston should threaten Spencer (304-344-2075) or Matt (304-343-8670). Roving armies wishing to invade Morgantown should contact Underground Railroad (304-296-3624).

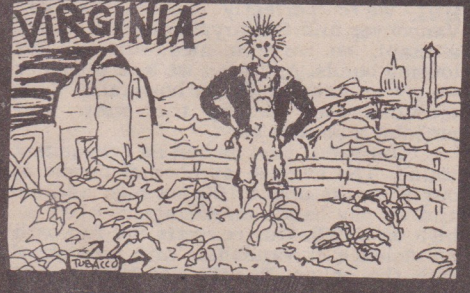
Pissing off, Homer Stead

FURTHER THOUGHTS

BIG UGLY


U.C.P.

P.S. UNWANTED CHRISTMAS PRESENTS have already debuted with everyone hating them, so I would say they're off to a good start. Oh yes, a very new band to rise above recently is BIG UGLY. This young noise unit strikes me as the gifted bastard child of STEEL NAT COLE. Speaking of which, migrant hustler Mikey has screwed his way into Atlanta's infamous Medicine Suite. An off-shoot of this band will be doing an East Coast jihad with the even more infamous Psycho-drama under an assumed name. Yeah, you can put your tongue back into your mouth now, Mykel. Later. One more number for bookings in Charleston is Chris: (304)346-4253.



RICHMOND-In spite of the heat it's been a very productive summer for Richmond bands. The new PREVARICATORS album is out and they're on tour. HONOR ROLE's first full-length album, The Pretty Song will be out mid-September and they'll be going on tour the end of August. The UNSEEN FORCE album, In Search Of The Truth, is finally out and we should be on tour before October. MUDD HELMUT's live tape is being pressed into an album with 11 originals plus a cover of "White Rabbit". The ALTER-NATIVES have been signed to SST after playing with GONE at New Horizons club; they are in California recording with Greg Ginn. PLEDGE ALLEGIANCE have gone back to their original drummer and are adding a second guitarist; meanwhile they're sending their demo tape around in hopes of getting picked up by a label. THE GUILTY are mixing 9 songs for a demo which they will be sending out hoping to get backing for an album.

Besides all this activity, we've been having some good shows too. At Rockitz, an 8-band benefit put on by UNSEEN FORCE guitarist Dewey, (ex-WHITE CROSS) raised $560 for the Virginia Food Bank and S.P.C.A., and a 4-band benefit by MUDD HELMUT guitarist Mikey made $380 (I think) for Jello Biafra's censorship defense fund. A lot of shows have been happening at New Horizons club. Recently we've had lots of touring bands in addition to several local bands. Most of these have been two shows in order to accomodate the many under-agers in the scene, with the club taking a percentage of the first show to compensate for the beer they're not selling.

Here's a partial and highly arbitrary list of some available Richmond products; but first a disclaimer: All the descriptions and biases are those of the writer alone! Do not take my word as gospel.

THE GUILTY- The band sez': "Husker Du meets Iron Maiden metal-punk madness." 9-song demo tape $3 from: Mike Bishop/ 1700 Walnut Dr/ Chester, VA 23831.

HONOR ROLE- One of my favorite bands. Hypnotic but not boring. New single, Purgatory $2.50, New album The Pretty Song $6 from No Core Records/ P.O. Box 5091/ Raleigh, NC 27607.

PLEDGE ALLEGIANCE- Positive H.C. with some mid-tempo thrashers- a good tape. 9-song demo from: Taylor Steele/ 6329 Ridgeway Rd/ Richmond, VA 23226.

THE SERVICE- '77 style punk most resembling the Clash. 14-song tape $5 from 1624 Grace St/ Richmond, VA 23220

UNSEEN FORCE- Some people say we sound like C.O.C. or Discharge. See ad this issue.

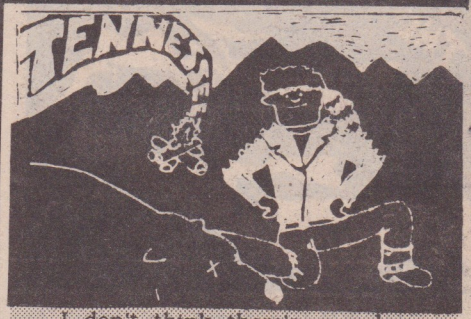
PLEDGE ALLEGIANCE photo: John Sarvay

UNSEEN FORCE

MUDD HELMUTS

OUT SOON: Albums from ALTERNATIVES, MUDD HELMUT, POP TONTO and more!

That's it for now, stay tuned for an indepth look at the Richmond scene sometime in the future. For booking at New Horizons, call Charlie Brown at (804) 355-9055. For more info, write Greta/ P.O. Box 12445/ Richmond VA 23241.



I don't think there's ever been a scene report from good ole Music City U.S.A., Nashville, Tennessee. Right now it sucks, not having had a touring band show in months. But we've got 9 cool local bands.

3TBL

On the pure hardcore side are: P.M.S., 3TBL, D.I.A., F-PARTICLES. The only one out of those 4 to have played clubs more than once is P.M.S., who are just full, straight ahead harcore (my favorite locals). F-PARTICLES played a club for the first time recently, and they and P.M.S. should be around for a while.

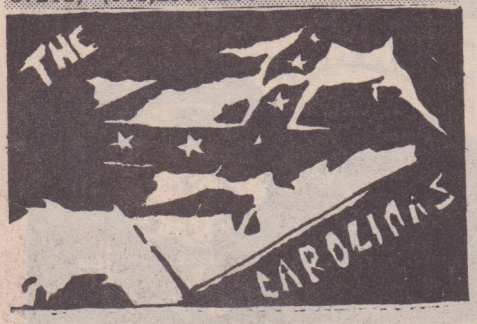
Other bands include: GIMP AND THE CRIPS (thrash/skate rock, decent sound); JOHNNY PANIC (a bunch of talented guys who play weirded out music); SHADOW-15 (haven't heard from 'em in a while, used to be my favorite locals); BOY SCOUTS (an all-girl band who play psych/garage); and TOMMY ROT (who say they play "progressive thrash"; all I can say is they're ok, no offense guys!).

SCROTUM DOGS

We had a show this weekend at the Best Western with D.I.A. and 3TBL, as well as SCROTUM DOGS (forgot to mention them).

Touring bands: Atlanta is only 5 hours away and Memphis is only 3, so if you play those places, call or write. We need as many bands as possible. It's boring as shit here.

Kon/ 1917 Kimbark Ave/ Nashville TN 37215/ (615)298-1233



RALEIGH-Hey there, my name is Brian Walsby but my friends call me Brian Walsby. Uh, I used to live in Simi Valley, CA and I did scene reports of Ventura County for MRR on occasion, but I decided the fast-paced life plus the endless shopping malls were too much for my little mind to take so I decided to move to Raleigh, NC. Why? Well, why not? So it has been a while since the last scene report and I thought I would do one for the sheer fun of it. Please keep in mind that this is not meant to be thorough--I am just covering what I know, alright? ALRIGHT? Let's talk about those bands, shall we?

The UGLY AMERICANS, after a few years of playing and 2 tours and 2 records, have decided to break up. They had a well-attended last show at the Brewery in Raleigh and played just about every song they knew. They will be missed, but they went out in a blaze of pure glory!! In other words, they were cool. New 3-song 7" just came out on Death Records. Buy it!

For all of you in the hardcore grapevine world, yes, it's true...C.O.C. did indeed break up...for about 10 minutes. Then they got back together, stole ex-UGLY AMERICANS' singer Simon Bob Sinister, stuck a mike in his hand and now they are once again a 4-piece. They will have a new 3-song EP called Technology out on Death Records soon, then they will be working on a full-length LP with a lot of new songs. The new material is real good. Does the band like it? Reed says "Killer!", Woody says "It rocks!", Mike Dean says "Can you repeat the question?", and Simon Bob was out to lunch.

C.O.C.

Winston-Salem's SUBCULTURE are on tour right now. Before they left they recorded a kiler 6-song demo that may come out on record in one form or another. Another personnel change is evident though, with second guitar lord Fred leaving the band after the first half of the tour. This band has the fun quality of going through bass players and second guitarists like wildfire. They are once again a 4-piece.

The other Winston band that I know of is REQUIEM. I saw them a while ago and wasn't very impressed, but they now seem to show great promise. Lots of variety and some interesting songs for this seemingly young band. I think an album is planned on No Core. Should be good.

SECOND COMING broke up. They didn't accomplish too much, but in the last few months of their existence they did a lot of shows and got their own little following. Since the addition of Mark on bass and the writing of new material, they showed promise, kind of sounding like Rites Of Spring or something. The ex-members are all working on a new band called DREAMS SO REAL. The new singer is Todd Cambell. Old singer Troy and Thomas (who is still in D.S.R.) are in a new band called RAIN, who are pretty good.

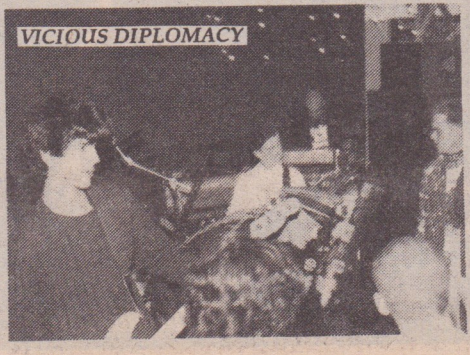
SUBCULTURE photo: P. Claire Ashby

LIGHT IN AUGUST are a relatively new band who have been playing around a lot. They are (I think) real good, with a sound that I can't even begin to label, so I won't. All I can say is that they are an excellent 4-piece with a lot of good songs, one called "Faith" being particularly good. I don't know what their plans are, but hopefully they'll be doing something.

A NUMBER OF THINGS

Chapel Hill's A NUMBER OF THINGS have a new demo, a new line-up (new bass and 2nd guitar), and are getting a lot better! Their new demo is better than the Toasterhead LP. Another band from the same area are VICIOUS DIPLOMACY who play pretty good punk thrash. Other bands are SPOT (from Cary) and RESIST (from Raleigh). To everyone else that I might've left out, sorry. It wasn't intentional.

There've been a lot of shows this summer, and not just with local bands--and the summer ain't over yet! If you want to play here, the man to call is still Reed Mullin, so call (919)833-3334 for info, OK? If he can't do a show, one of us will try and help out if possible, OK? OK?


VICIOUS DIPLOMACY

Hey, I still do a gosh darned fanzine! Yes folks, my glorious zine Not Yet Decided is still coming out! Issue #11 is out now with a mighty 12 pages! All sorts of great stuff, like DRI, Th' Inbred, Second Coming and Fatal Error interviews and lots of controversial and exciting artwork that is going to make me the Forced Exposure of Raleigh! Yes, I am only kidding. It is $1 ppd, OK? New issue out in about a month. To everyone who has written me in the past and hasn't received an answer, a lot of my mail was lost when I moved and there is really nothing I can do about that. So write for info, the zine, artwork or the usual marriage proposals. Bye!

Brian Walsby/ 115 Ashe Ave/ Raleigh NC 27605

KELOWNA, B.C.-Greetings! This Gary to tell you what's been happening in the Okanagan Valley. Kelowna? Yes, the home of ex-Premier Bill Bennet (who everyone supposedly hates, but who has great tea parties once a year!), the Ogopogo (lake monster), the occasional riot, and Youth Action.

Youth Action does most of the concerts here. We are a small group of people who have been doing concerts since December of '85. We do mostly hardcore gigs, but are trying to do all types of alternative shows.

Kelowna isn't a large city (80,000), so don't expect heaps of people and money. But we're perfectly located between Vancouver and Calgary/Edmonton (check a map), so we're a nice stopover for touring bands. And what we lack in money we try to make up for in hospitality. That includes food before the show and probably a place to stay.

Our scene isn't as bad as I've made it sound. The average number of people at our shows is about 100 (as high as 150) and we pay bands an everage of $150 (as high as $200). Our concerts are fun with no violence or vandalism and no trouble with the police. No, it's not Utopia, but things hase been really positive. So please call or write us and "we can work something out". For weekends, we can guarantee a respectable (?) amount plus a high percentage of the profit. Weeknight shows are almost unheard of because all of our shows are all-ages and it would be tough to get a hall. But try us anyway.

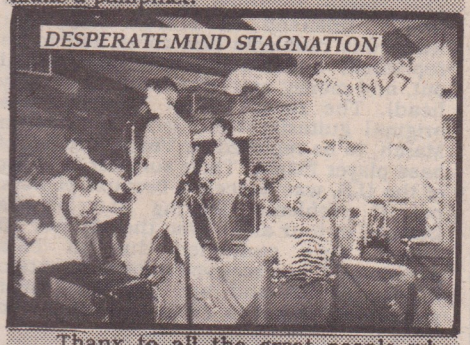
OK, on to better things. Here are some of the latest shows we put on: NOMEANSNO (incredible!) with The VOID (not so...!) and locals MILD GUYS and BEWARE OF DOG; Rhythm Pigs (great y'all!) with INNER ANGER (very improved). Too bad KILLER KLAMZ from Nova Scotia couldn't make it and ANIMAL FARM were too fucking irresponsible to not let us know they weren't coming!; Social Unrest with DESPERATE MIND STRANGULATION and BEWARE OF DOG.

We have also put on benefit concerts with such bands as DOWN SYNDROME, EUTHANASIA, UNNATURAL SILENCE and IMMORAL MINORITY, plus poetry and buffets--and almost got Crucifucks but

were saved by our Customs people from these "undesirables". Ooh, praise the Lord!

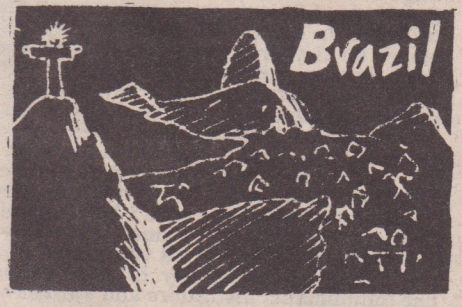
Youth Action is similar to K.I.D.S. in Kamloops (100 miles north), who also put on shows. A positive group putting on shows for all-ages for enjoyment, not for money or fame. Bands don't have to share our ideals, but we don't want assholes or rockstars either. Thankfully, all the bands that have played here have been great. But one bad experience (vandalism, violence, etc) could end our concerts for good. Call us wimps, but fuck you! We have to live in this place, not just cruise in and fuck things up and wave goodbye. Remember what Confucious said: "You can be in the hottest band around, but if you're an asshole you're still an asshole."

For people in the same small city predicament, write us a letter and we can trade ideas on putting on shows. We have some nifty ideas that might be helpful. Maybe we can compile enough ideas and make a pamphlet.



Thanx to all the great people who have played and stayed here. Thanx to the bands in Kamloops (D.M.S., INNER ANGER and MILD GUYS) who have played at our shows and to the people from all over the OK Valley that come to our shows, and my eternal gratitude to those that have helped us clean up after the shows. Fuck off to all the jerks constantly trying to scam their way into our shows.

A big "Hi!" to Debbie in San Fran and Patrick and Susan in Ottawa. Here are the contacts: Gary/ 1985 Kane Rd/ Kelowna BC V1Y 7P0 Canada/ (604)763-6924 or 765-1211; Lori/ 2609 Richter Ave/ Kelowna BC V1Y 2R3 Canada/ (604)762-8067 or 762-4995. For K.I.D.S., try Sean or Jai or Marty/ 167 Arrowstone Dr/ Kamloops BC V2C 1P6 Canada/ (604)374-5178 or 374-1917.



Here's some news about the poor Brazilian scene. Some bands are changing their attitudes to a new kind of view, for example, towards hearing metal. This is the case of RATOS DE PORÃO - they got a new LP. It'll be out soon (maybe at the same time you'll be reading this) called Descanse Em Paz with a bunch of new songs and some new versions of old tracks (like "Morrer" from their first LP). There are lots of metal cliches, including influences from D.R.I. They have a new drummer and their old one is now playing guitar. This LP is being released through a rock label. INOCENTES have signed with Warner Records and released the Panico Em SP mini-LP (6 track), appeared on some TV channels, and were featured in big magazines. They're getting lots of money. COLERA released a new LP on their own label (Ataque Frontal). This 3 piece band is playing in lots of places all around here, with radio station support. There are some rumors about new releases on this label, also a second compilation LP like the Ataque Sonoro LP.

ARMAGEDOM's LP, Silencio Funebre, is just out too. They got the record through a heavy metal label called Rainbow Records. This band describes itself as having a "deathcore" type sound. They haven't played live for a long time. There've been some gigs with RDP/ LOBOTOMIA/ COLERA but the great gig appearances have been supported by metal bands. The H/M gigs are very pacifistic, without as many fights or violence as punk gigs. There are lots of mindless bastards over here, lots of "punks" without information. Some think the Exploited are anarchists and other shit like that. Some wear Union Jack t-shirts or swastikas, calling themselves skinheads, but in Brazil they aren't real skins, they're just violent idiots. Have you heard about black skins? Have a good laugh, but believe it or not, in Brazil there are black skins! Ha ha!

But back to music: LOBOTOMIA's LP is coming out soon too. They have an additional guitarist (now a 5-piece) and there are rumours about the recording of a 12" soon. They have a lot of metal influences with all those crappy lyrics about hell, etc.

OLHO SECO - I really don't know anything about them. They haven't played any gigs, only practiced, I think. There's a new band called SKARNIO, playing hardcore with a guitarist called Gordini Erotico.

Some thrashmetal records have come out, but the thing that makes these bands 50% good and 50% bad are their crappy lyrics. These bands include bands like DORSAL ATLANTICA from Rio with their LP Antes do Fim, SEPULTURA and OVERDOSE from Minas with a split LP, and VULCANO from Santos with their second LP. They all sound like Kreator, Destruction, Sodom, etc....

Lots of metal fans over here are buying HC/punk records and vice-versa.

Well, that's all from me. Anyone who'd like to write, please do (for info, etc.)!

Love from Marcos/ R. Galvão Bueno 730 Apt. 106/ 01506 São Paulo/ Brazil

Well hello there, this here is Glasgow, (or as we say, - Glesga) this is, as far as I know Glasgow's first scene report, but hopefully not the last. Okay I'll stop pussying about and get on with my report. Right first on the menu is the bands here - and there's plenty of them.

The DISTURBED are one of the oldest bands around, going now for a good couple of years. Okay, these boys may be the best band in Glasgow at the moment, very musical, but raw and thrashy. They have two demos out which are very good, you can get them from Jamie/ 35 Cockenzie St/ Greenfield Glasgow/ Scotland. All it will cost you is a blank C60 and the usual S.A.E. I.R.C.'s. Okay next on my menu is the "incredibly powerful musical thrash fuckers" - CHAOTIC SUBVERSION. Okay these mothers formed a while back by Franny and Davie (really cool dudes) after being in other bands together. Well, CHAOTIC SUBVERSION have done a few gigs in their time and have also played with the likes of CONFLICT and The VARUKERS. They're working on new material at the moment and are trying to get a new sound for another demo which is in the pipeline. What you can get from them is two demos and two live recorded gigs, again for the ridiculous price of a C90 and the usual crap S.A.E., I.R.C.'s, from Franny/ 70 Torphin Cres/ Greenfield, Glasgow G32 6QB/ Scotland.

Right, next is a pretty new band on the scene, MAXIMUM SECURITY, who I believe have just recorded their first demo, which as far as I know is merit to be a cracker. Well, I have seen these "perverts" (only kiddin' Jim) practice a few times and are quite slow but certainly powerful enough. I don't know much about this band except Jim on guitar likes to swear a lot, (in fact, quite a lot.) and Froth on drums is only 14 and not 17 as he says. You can get their demo from Boaby/ 94 Divernia Way/ Barrhead, Glasgow G78 2PW, Scotland--again, just send a blank C60.

Now one of my favorite (ex-)bands, CONSTANT FEAR, have just now split. They did 2 or 3 U.K. tours with CONFLICT and have two demos out, but I don't know their address. Okay, there's not much point talking about them since they've split - (know wot I mean), but a good band still worth a mention.

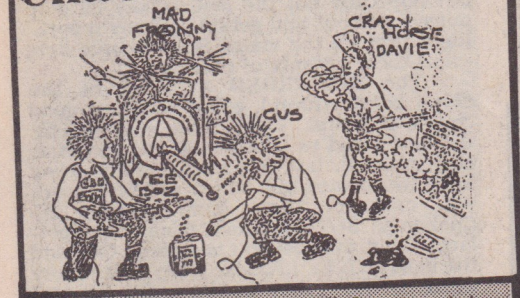
Fuck this, there's too many bands here to talk about but the ones mentioned are worth listening to.

Okay, I'll talk about zines now - (or should I say zine). There is only one I know about, Axe of Freedom, which is one of the best in Scotland if not the best. Anyway, I think Alan is now up to #5 and is now doing a split zine called Spanner In The Works which is now at #2. A.O.F. costs a mere 10p. (which is very good and cheap) maybe one of the cheapest, if not the cheapest in the U.K. You can get both these zines from Alan/ 94 Divernia Way/ Barrhead, Glasgow G78 2PW/ Scotland. And yes, before you look back, Alan and Boaby are brothers.

Right now on to Glasgow itself. Well, there's not much happening here, not since the Venue and Tiffinays closed their doors to make way for the Trendies and the Heavy Metal shit-kickers, which was way back 3, 4 years ago, but they did have some pretty mean shows - G.B.H., DISCHARGE, SUBS, D.K.'s etc, but that's history, so today we haven't got a permament place for gigs but something should come along, 3-4 years is a very long time without a hall, so it's only time?

Also, Glasgow punx are very lazy and won't do nothing towards their scene - either it's I want more drink or more glue, but even if a place opens there is also the "common household assholes" - yes we've still got them here - ("who are you looking at, wanna fight" is the usual one) but we are gradually wiping them out.

Chaotic Subversion



Right, before I go I'll let you into some inside info - CHAOTIC SUBVERSION and The DISTURBED are trying to start a new band. I don't know what they are going to call themselves but I heard a rumour it may be B.T.L. Can't wait to hear them, should be cool, 'cos they must be two of Scotland's finest bands.

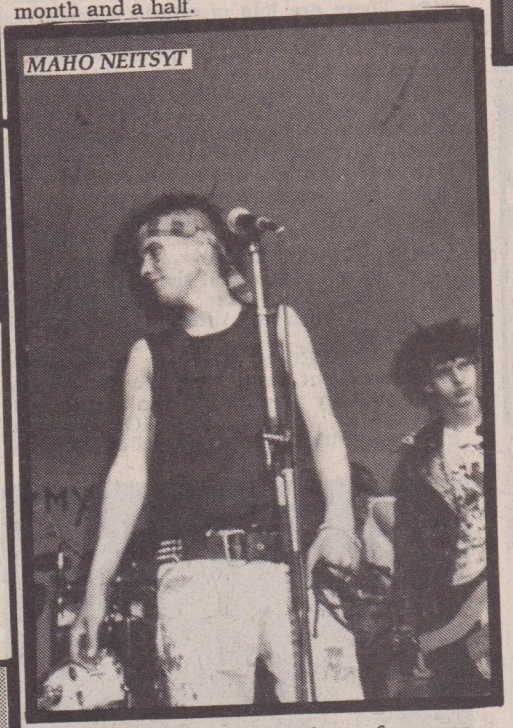
Anyway, that's about Glasgow at the moment, so if anything happens here I'll be sure and let you's all know.
Franny/ 70 Torphin Cres/ Greenfield. Glasgow G32-6QB/ Scotland

P.S. If anybody wants to swap tapes etc or just want to write, don't be shy.

Finally here - the Finnish Scene Report you've been missing! I wish someone else would write these things, but no one shows any interest in doing so -- except Risto Eronen, who's written a few stories about bands. Thanks.

Let's start with Vox Populi, an organization started in early '85 to improve the poor state of the live scene. They've succeeded in setting up several good gigs in Helsinki, as well as the first foreign punk festival in June '85. DISORDER from the U.K. and STENGTE DORER from Norway were coming to play but were stopped at the border and sent back to Sweden for lack of work permits. INFERNO from Germany was also scheduled to appear, but for some reason didn't make it, so the only foreign band at the festival among TK, RATTUS, KAAOS, BASTARDS, etc. was Sweden's DISARM. All of Vox Populi's Helsinki gigs have taken place at Lepakkduola, but the people who run it don't like to rent it for punk shows - "too much material damage," unfortunately true. Every show has led to some kind of damage, to toilets, P.A.'s, etc.

This summer Vox Populi organized a second punk festival, one with 32 bands. I wasn't there since I wrote this report from San Francisco. I've been in the U.S. since June 26, so I can't report on the last month and a half.


MAHO NEITSYT

Barabbas Records has, for now, stopped releasing records. Their last release was TK's The Horse, which appeared 11 months after recording. The promised WDM and KAAOS EP's didn't come out on Barabbas, the KAAOS EP never and the WDM one on a new label, Vaihtoehto. The people behind Barabbas Records opened a shop in Oulu called Rock City, which sells mostly rock and pop records. Barabbas Records Mailorder is all punk.

Propaganda Records hasn't released any punk records in the last three years, only a few rock/pop ones. All punk bands who record for Propaganda have their records released on Germany's Rock-O-Rama, but they haven't done that in over a year. Even the HIC SYSTEMI LP recorded a year ago hasn't been released.

Rat Poison Records closed shop in the spring of '86, and their heavily advertised KUOLLEET KUKAT LP will probably never appear. It too was recorded over a year ago.

I shut down my own label, P. Tuotanto, before I came to the U.S. but will start it up again in September when I return. I'm going to deal in both mailorder and wholesale distribution. All bands or labels interested in selling their records in Finland, write to me, preferably with a sample included.

At present, there are many small mailorder companies in Finland, most of them really small, selling only Finnish records and a few inports. Dekadenz was formerly a stud and clothes shop in Helsinki, but now they've enlarged their business to producing recxords. Their product to date: MAHO NEITSYT EP, VENDETTA 12", SHADOW PLAY 12", BILLY BOYS 12", and a KTMK 12". Coming up: a RATTUS LP and a PYHäKOULU 12".

APARTHEID

Now some band news: TK's album The Horse, recorded in April '85, was finally released in March '86 after numerous problems (the cover had to be reprinted, distribution was not worked out, and money problems raised their ugly head). The record is in English. TK's original guitarist Timo left the band in March, to be replaced by Veega, brother of bass player Piäsky. Their summer '85 tour of the U.S. was cancelled because of work permit problems, leaving San Diego's Diatribe to tour alone even though over 10 shows were cancelled due to TK's absence. TK has received a lot of attention in the media and are now the most popular HC band in Finland. People who don't like HC otherwise, like TK.

MAHO NEITSYT finally released their 3rd EP through Dekandenz. Bassist Orkky was released from prison in April after a 12 month sentence for refusing to go into the army. Their next record will hopefully be an LP.

RATTUS began playing again after over 6 months of laying low, writing new songs. Ihmiset On Sairaita EP, recorded in Jan of '84, finally appeared last summer on An & Archie Records. There are 2 RATTUS songs on Rot Records' Have a Rotten Christmas Vol 2 comp, as well as on the German We Don't Need Nuclear Force comp and on the We Can Do Whatever We Want comp. Also, they have one song on the Single Ticket to Paradise EP. The Rajoitettu Ydinsota EP, recorded in '81, was released in France in '86 on Negative FX Records. A version of Uskanto... LP, with extra songs came out in Brazil. In March '86, Annikki, RATTUS' singer for 3 years, was "moved" from the band because he wasn't keeping up with the musical progress they were making. Jake sings again, as well as plays guitar, and a second guitarist, Häte, has joined up. New LP coming at the end of the year.

WDM made a 4 week tour of Europe, although I don't know how it went as they hadn't returned by the time I left Finland. A new EP, It's My Life, came out in July. The band members are all vegitarians and are influenced mainly by English bands like Subhumans, Instigators and Varukers.

KTMK's LP, 666, was well-received by the Finnish scene. It got a lot of airplay and good reviews. Rock magazines have always called KTMK "Finland's only HC band" and at the same time put down all other Finnish so-called "HC" bands. Typical attitude for the Finnish rock press. It's true that KTMK is perhaps the only band with a really original style. But the media here here is definately depressing to see and hear. The general opinion is that punk died sometime around '80 and only once in a while, "remembering punk" the radio plays Sex Pistols. Finnish punk done after '80 is played on the radio at the rate of one song a year at best. But back to KTMK. In March, the band recorded a 6-song

mini-LP for Dekandenz. Unfortunately, the band broke broke up a few weeks before the record appeared. The members, minus the singer, have gone on to start a band called RATIOPUHELIN.

KAAOS finally broke up in Dec '85 after a farewell show in Helsinki. A semi-KAAOS, without any original members but 2 from the LP, played 2 shows in the fall of '85, one in Swden. The band's March '85 EP, Sätykoukke, was never released. A pity, since it would have been great.

KOHU-63's new EP, 3 Vvotta Myöhemmin (Three Years Later)" came out in spring of '86. Singer Lättä is still in jail for a stabbing. He was given a day's parole to make the EP, followed by a police escort the whole time. He swears he'll put KOHU-63 together again as soon as he gets out of prison.

D.U.K.K.

RIISTETYT broke up after their U.S. tour. They changed their name to PYHäT NUKET (Holy Dolls) and played teen pop. In early '86, the band changed and the name was shortened to NUKET. Everyone in NUKET had been a member of a Tampere punk band (KAAOS, BASTARDS, RIISTETYT, CADGERS and TAMPERE SS).

VARAUS broke up in Spring '85. Three members began a band named VENDETTA, a speedmetal band that sings in English. They released one 4-song 12", Finland's first speedmetal record.

MELLAKKA has put out 2 good EP's and is about to do an LP. Their present idols are Slayer, English Dogs and Venom. The singer, Pete, also plays bass for another band, POHJASAKKA, who've made an EP.

SORTO

CMX is a new band from TK's hometown, Tornio. Definitely the hottest of the new bands. Their style is between TK and KTMK, fast and tight. I look forward to the record--the demo was really promising. DAMAGE is also a great new band. They've put out an EP, financed by Kaaos fanzine. Damage was named POLIISIVALTIO, but changed their name one night before releasing the EP.

MIELENHäIRIö is a young band with 2 EP's. The first is one-sided, published by Vaihtoehto and a freebie with Lihanukke fanzine. Other bands with EP's are SORTO, CNT, SAINT, EVULAATIO, KUMI-KRISTUS, ATLANAS, VALTIOKOLHOOSI, KAUNEUS & TERVEYS, and KIIMA. There are a lot of new bands too, but since so many of them are short-lived, I'll see if anything develops and return to them then.

That's it for now. If and when you write, make things easier for both of us and enclose an IRC. Thanks to Satu for the translating help.
Vote Vasko/ Box 69/ 40101 Jyväskylä/ Finland

P.S. Here's a few important addresses: For gigs: Vox Populi/ Box 240/ 00531 Helsinki/ Finland. Bands: Rattus/ Box 69/ 40101 Jyväskylä/ Finland; Terveet Kadet c/o Aijälä/ Puistolammentie 29/ 95420 Tornio 2/ Finland; Mellakka c/o Jappe/ Penunuahe 1/ 26130 Rauma/ Finland.

A lot has happened lately in GDHC. Sonic Youth from NYC played in Milano at Leoncavallo Center. CRASH BOX got back together and added another guitar (Gigi, ex-WRETCHED). Their first show was at Helter Skelter, and then they recorded a new 12". A new lp by DISPER-AZIONE is out, entitled Soltanto La Morte. They will appear with 3 other bands, including ABOMINIO, in an upcoming comp LP financed by anarchist magazine Senza Patria. There's a new LP by NEGAZIONE out too, recorded in Amsterdam at Emma, entitled Lo Spirito Continua. The LP will be available in the U.S. as well.

Our local venue has been evicted due to debts and hysterical neighbors, but we will keep our fingers crossed--10, 100, 1000 Victor Charlies! We have to rent halls for gigs and are in the same situation we were in 3 years ago.

CCM is touring the States right now, and will record there as well. INDIGESTI is there too--the Wop Invasion! JUGGERNAUT have just released their LP called Tomorrow is 001. An incredible sound from this three-piece--sort of Gang Green meets Outpatients meets AOD. U.N.S. guitarist is back from RAW POWER's European tour (he plays bass with them too), and will play on their next American tour (oh no, not again!)

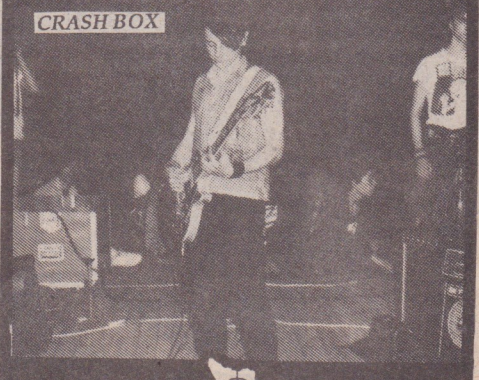
We have a HC radio show on a non-commercial station called Radio Ulisse (94.3 FM) every Tues. from 9-11 PM. If any bands want airplay, send stuff to GDHC's address. Scream from DC played in Livorno, as well as at the new Virus in Pisa. Hey, all foreign bands: how can you do a European tour without playing Italy (beautiful land of spaghetti, NATO bases, Mafia, fascist pigs, angry people, nice weather and great HC bands)? Keep in touch! Enrico/GDHC

P.S. The usual list of addresses: GDHC (the scene, bands, Belfagor Records, the fanzine, and radio show, mail order distribution), write to Andrea "Pippo" Penco/ Via Tito Speri #3/ 57122 Livorno/ Italy. Fir Milan info, it's Stefano Valli (TVOR zine and indie label and mail order)/ C.P. 804/ Como 5/ Como 22100/ Italy. For Bologna, it's Jumpy/ c/o Diavlery Prod (Attack label and mail order)/ Via Molinelli 19/ Bologna 40137/ Italy. For Torino, it's Gianpiero Capra (Blu Bus label and KINA)/ Via Della Consolata 5/ Aosta 11100/ Italy. For Rome, try Carmelo Seminara (MANIMAL)/ Via Portuense 600/ Roma 00149/ Italy.

INDIGESTI at Emma

PUTRID FEVER back together

RAW POWER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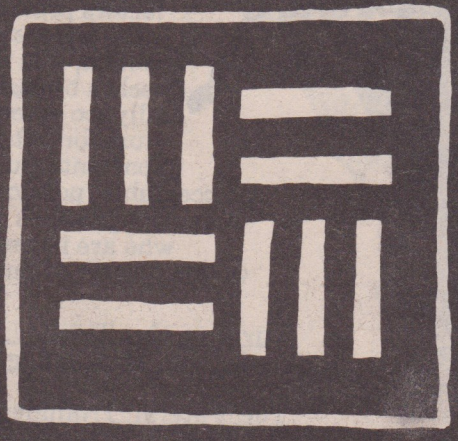

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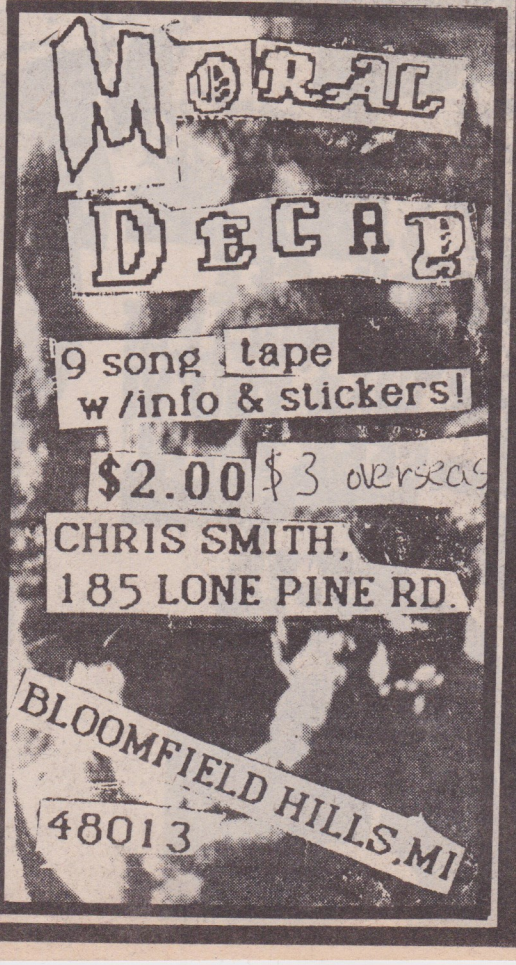


THE GLOBAL DRIFT TOWARDS NUCLEAR WAR

By Noam Chomsky

The author of the following article, Noam Chomsky, is currently Professor of Linguistics at M.I.T. In addition to being one of the world's most renowned linguists, he has been an unusually perceptive and sharp-tongued political analyst for over two decades. His special talent, no doubt deriving in part from his ability to break down the structure of language, lies in stripping away the layers of dogmatism, misinformation and blatant lying that normally pass for "political commentary" and, in the process, exposing the substantive core of the issues under consideration. His contribution is therefore especially valuable at a time when official government propaganda has reached such outlandish proportions in the United States, and, indeed, in the entire world.

The article below is a transcription of a recent public talk Chomsky gave about factors preventing us from breaking out of the vicious cycle of the arms race. In my opinion, it is not one of his most successful speeches because it deals with a topic that is really too extensive and complex for the lecture format. Nevertheless, it raises many important issues that are normally not part of "acceptable" political dialog in this country, and as such provides much food for thought. Those who are interested in his more specific and well-documented publications should consult any of the following:

Turning the Tide: U.S. Intervention in Central America and the Struggle For Peace (Boston: South End, 1985)

The Fateful Triangle: The United States, Israel and the Palestinians (Boston: South End, 1983)

The Political Economy of Human Rights, Vol. 1: The Washington Connection and Third World Fascism (Boston: South End, 1979)

We hope the text that follows will motivate readers to make an effort to seek out and critically examine information about topics that concern them. One major reason why the world is in its current precarious state is that the majority of people tend to uncritically accept "official" or "expert" interpretations of events. Until this tendency is overcome, the world will remain on the brink of disaster as rival societal elites struggle for supremacy.

Jeff Bale

ON NUCLEAR FREEZE: *"...So here we have a situation where 75% of the American population supports something, the Soviet Union supports it, most of the world supports it, and...it's not an issue in American politics...Well, all that raises some obvious questions about democracy..."*

The National Academy of Science just published a study a couple of weeks ago on nuclear and strategic issues, and it observes that it had reviewed some poll results which point out that 75% of the American population came out in favor of a nuclear freeze. Of that 75%, some portion, probably small, knows that that's also official Soviet policy. The reason why that proportion is probably small is that it has barely been mentioned in the American press. Probably some still smaller portion knows the position has been overwhelmingly supported by the U.N. over the rather adamant objection of the U.S. So here we have a situation where 75% of the American population supports something, the Soviet Union supports it, most of the world supports it, and, as you know, it's not an issue in American politics. It was barely mentioned, and only in rhetorical flourishes, in the last campaign; in fact, it's not really on the agenda in the American political system. And the vast military buildup which was initiated by President Carter, then extended by President Reagan, continues unabated, quite significantly escalating the already severe threat of a terminal nuclear war. The only effect of the nuclear freeze, the only detectable effect of this very substantial success of the nuclear freeze campaign (75% is not a small number to reach) is that it did impel the U.S. into negotiations--which were obviously designed to deflect the public's concerns so the arms buildup could continue without interference and, in fact, that's exactly what happened.

Well, all of that raises some obvious questions about democracy and other things. A nuclear war is certainly not unlikely. I don't think there's any rational person who thinks it's unlikely--in fact, we've come close to it many times. You might say it's kind of a miracle that we're here to discuss the matter and it's not too likely that this miracle will persist very long. Just to talk about the sale of armaments: about now, or recently, the U.S. has approximately 13,000 weapons targeted against the Soviet Union; France and England add about a thousand more and are rapidly increasing their arsenals; the Soviet Union has about 8,500 weapons targeted against the U.S. Of the 13,000 U.S. weapons, about 11,000 are classified as strategic; of those, about half are invulnerable on submarines. Of the 8,500 Soviet missiles, they are mostly land-based, with 95% using liquid fuel. The Center for Defense Information, from whom I've just taken those figures, concludes that despite the numbers neither country is superior in nuclear weapons. Rather, they say, we are mutually inferior since there is no superiority in mutual destruction. And that's a plausible conclusion.

The American government regularly issues warnings which are designed to terrify the taxpayer who has to pay the cost of these military buildups. Sometimes those warnings are rather on the fanciful side. For example, a couple of weeks ago there was a major interview published in the New York Times with President Reagan and a group of New York Times experts on strategic issues , Leslie Gelb and others. President Reagan started off by stating, as he has before, that "since 1967 the U.S. has been engaged in unilateral disarmament." He was not called to account for that statement, which is a falsehood so extraordinary that it defies comment. Notice that I call it a falsehood, not a lie. Technically speaking, it wasn't a lie, just as the random babble of a child can't be a lie. That is, it takes a certain competence to be able to tell a lie; that is, you have to have mastered the concept of truth, otherwise you just can't lie. But the point of it is that it is plainly, grotesquely false. What's interesting about it is that it elicited no comment. His interlocutors didn't feel it necessary to say anything about it; there was no further editorial comment. In fact, it's considered, apparently, quite appropriate for the President to say we've been engaged in unlateral disarmament during the period when we have increased our strategic weapons and so on. Sometimes these warnings are not fanciful; they are, in fact, quite accurate. For example, in 1983 (every year the Pentagon puts out a glossy booklet explaining how dire our plight is and how weak we are in comparison with the Russians, and so on) the booklet actually managed to say something true: it said that the Russians have an ominous advantage over us in liquid-fueled missiles, which is in fact correct - 95% of their missiles are liquid-fueled and none of our are, which is quite an advantage. The reason is that we abandoned this technology 20 years ago since it was worthless and dangerous and unreliable. It didn't go on to say that the Russians have an ominous advantage over us in horsedrawn artillery, but I assume that's also correct--maybe soldiers without shoes too. The recent developments that have take place are very ominous; they really are frightening in many respects. For example, the Pershing II missiles in West Germany have a few minutes' flight time to Russian targets; there are Cruise missiles now all over the world and the seas and the land and the air. They are theoretically undetectable, or will be with Stealth technology. The MX missile, according to Air Force Chief of Staff Lewis Allen, has what he calls "a counterforce first strike capability." The same is true of the Trident II missiles on submarines.

The effect of all this is well understood, and has been pointed out by any number of people--for example, former Secretary of Defense MacNamara. The effect is to compel the Soviet Union to adopt a computerized response strategy, a longterm winning strategy, which of course increases significantly the danger of war. It means that a war can break out by error or inadvertence or technical failure or misassessment of rising international tensions because there isn't any time for human intervention. Now we know that we also have such systems but fortunately do not rely on them. They have repeatedly failed, and human intervention has aborted programmed nuclear response. Their systems are undoubtedly going to be far worse than ours and they're going to fail all over the place, because their computer systems are more inefficient. So what all this means is that what we're doing is increasing the danger that we will be destroyed. In fact, it would be difficult to imagine actions that we could undertake that would so endanger our national security as these latest developments. Well, the Russians typically lag behind us is technology by 2-5 years approximately, which means that in a couple of years they will duplicate what we are now doing, driving us into a comparable strategy which again is going to escalate the threat of nuclear war for these reasons: the so-called Star Wars program, even research on it, again escalates the threat to us--that's its most obvious effect. No serious person ever believes that it might come near blocking a first strike, but nobody will never know if it works til it's tried. Anyone who has ever played with a computer knows it's going to fail. But the question really is what people's expectations are going to be. It might carry with it the expectation that it could block a second strike, a retaliatory strike, but that means it's a first strike weapon. Nevertheless, we're certainly going to proceed with it. The debates that go on are generally between two positions. There's a technical debate about how well it's going to work and you know the outcome of the debate before it's finished: basically, nobody knows. And there are some who say that we can overcome this or that Soviet technique to outfox them; there are others who say no, they'll think up some other trick. It really is uncertain, and when you're uncertain, what you do is try. Therefore we're gong to try. Those who are taking part in this debate are in fact contributing to that outcome whether they're for it or against it.

What are the reasons for what appears to be a kind of inexorable drift towards escalation of the threat of war and probably nuclear destruction? What are the reasons for the almost total irrelevance of public opinion or of international willingness to terminate the madness? That's worth thinking about, and that's what I want to talk about. There is, incidentally, a conventional answer to this--that we have to defend ourselves against what the President called a "monolithic and ruthless conspiracy" to block our benevolent intentions throughout the world, and to conquer the world. In fact, I'm quoting John F. Kennedy at the time when he launched the current phase of the arms race. This was with the huge buildup of nuclear weapons in the early '60s. Kennedy's "monolithic and ruthless conspiracy," which is supposed to be the source of all trouble in the world, according to Kennedy, has recently been renamed "the evil empire" by Ronald Reagan, whose policies, incidentally, very closely resemble Kennedy's, exactly as he says, much to the discomfiture of Democrats. (That also tells us something interesting about the spectrum of American politics, I might add.)

What about the conventional answer? The first observation to make about the conventional answer is that it's very uninformative in a sort of technical sense. It carries, in the technical sense of information theory, zero information. The reason is that it's totally predictable. Every action of every state is explained on the basis of a defensive need; therefore, we learn nothing from the fact that these actions of this state are interpreted that way . For example, Hitler would say, when he took over the Sudatenland or attacked Poland, that these actions were justified in terms of the need for self-defense. It was necessary for Germany to defend itself against Polish aggressiveness or against Czech terror against Germans, and so on. And therefore, "what can we do? Everyone's refusing peace, so we are compelled to do this." Hitler, incidentally, seems rather sane by the standards of senatorial doves like Paul Tsongas or Christopher Dodd. (I won't talk about Abe

ON REAGAN FALSEHOODS: ***"...Technically speaking, it wasn't a lie, just as the random babble of a child can't be a lie...It takes a certain competence to be able to tell a lie...you have to master the concept of truth, otherwise you can't lie..."***

Durenburger.) But those people say Nicaragua is such a threat to us that if they obtain weapons to defend themselves against our attacks against them, we must therefore bomb them. That's the position of the Senatorial doves. By those standards, Hitler is rather sane, because if Nicaragua is a threat to us, then undoubtedly, Czechoslovakia was a threat to Germany--in fact, a far greater threat. If you want to evaluate the defensive rhetoric of some state, since the defensive rhetoric itself carries no information, what you have to do is look at the historical record to see if in fact they were defending themselves and that's what we have to ask about ourselves. Have we indeed been involved in any form of defense over the past years? That's what I want to talk about. There's no time to give it detailed account but I want to mention some salient points.

Let's begin with World War II. After World War II the U.S. was in a position of global dominance that probably had no parallel in human history, or at least it's hard to think of one. This domination showed up in two dimensions, first in the economic dimension, and second, in the military and strategic dimension. As far as the economic dimension, the U.S. at that time had about 50% of the world's wealth. It was producing about 51% of the world's production. As far as I know, there's never been a moment like that in history. That was understood, very well understood, and American planners tried to formulate policies based on that fact. This is a very open society; therefore, we can find out what they were planning. The documents are available and they are rather revealing. It's an open society but that doesn't matter much because nobody looks at the facts! Let's look at them.

If you look at the planning record it was pretty much set in the 1940s and nothing has changed very much since. What's happened since is an application of the same essentially invariant geopolitical conceptions to various situations, but the basic framework of thinking hasn't changed. It was developed quite lucidly in the mid '40s and there's a good documentary record on it and then it's been applied, sometimes successfully, sometimes not, but it's consistently applied. Some of the best accounts of this were presented by George Kennan, who is one of the most thoughtful and lucid of American planners. Let me stress that he's at the sort of dovish, humane side of the spectrum of planning, which also makes what he said quite interesting. He was head of the State Department Planning Staff in the late 1940s and, in exercising that position, produced/wrote a series of planning statements that are called "Policy Planning Study such-and-such." One of these, PPS 23 (February 1948) gives an extremely precise and, in fact, the most lucid account of post-war American foreign policy that I've ever seen. It runs approximately like this: Kennan says that we have 50% of the world's wealth, and he says that that disparity creates envy and resentment elsewhere. The primary purpose of our foreign policy, he said, must be to maintain this disparity. He proceeds to say that we must abandon vague and idealistic ideas such as democratization, the raising of the living standard, and human rights elsewhere. We must recognize that to maintain the disparity we are going to have to use forceful measures, and the less we are hampered by idealistic slogans, the better. That's the message and it's correct, accurate, and pointed. It grows out of a geopolitical framework that had in fact already been formulated elaborately in earlier years. During the early 1940s, in fact from 1939 to 1945, American planners met extensively to deal with what they knew was going to emerge from the war, namely a position of substantial American global dominance. There was very little doubt by the 1940s that the United States was going to emerge in a world-dominant position. The reasons were pretty obvious. The United States entered the war with by far the largest and most powerful industrial economy in the world. Every rival was being destroyed or severely damaged while the United States gained enormously from the war since the United States was not attacked and the government was able to control a command economy effectively. American industrial protection grew by leaps and bounds, by probably 3 or 4 times during the war.

So obviously we were going to emerge in a dominant position. Planners were aware of this and they're not stupid; in fact, they're highly class-conscious in the U.S., and always have been, so they met to deal with the issue. The most interesting of these programs that I know of was called the War and Peace Study Program. It was organized by the Council of Foreign Relations, which is the major business input into foreign policy planning and it included all the top planners in the State Department. They met for six years to sort of plan out the postwar world. Well, they developed a certain concept which they called "The Grand Area." The Grand Area was regarded as what one of them called an area strategically necessary for world control. It was an area that had to be subordinated to the needs of the American economy. Then they did a careful geopolitical analysis, and it turned out that the Grand Area had to include, obviously, all the Western Hemisphere, the Far East, the former British Empire, which we were in the process of dismantling and taking over (that's what's called anti-imperialism in American historical writing), and certainly the oil-producing regions of the Middle East. And, by say, 1943, it was obvious at least Western Europe - that's the minimum part of the Grand Area. The maximum would be everything, if we can get it; that's the area strategically necessary for world control and, as Kennan explained, that area has to be subordinated to our needs.

In that area we have to act forcefully, without regard for vague and unrealistic slogans like human rights, democratization, and raising the living standards, not hampered by such conceptions, because it's going to take forceful means to maintain the disparity. Remember, that's the message from the liberal, humane side of the spectrum. Kennan was in fact thrown out of the State Department a couple of years later because he was considered too soft, and harder-line people came in. Incidentally, that concept was developed by Kennan specifically with regard to the Far East. But the United States is a global power, so its policies are applied everywhere; he himself explained how that policy applied to Latin American in a briefing for Latin American ambassadors that he held in 1950 where he explained to them that one of the main concerns of our foreign policy must be what he called the protection of our raw materials (notice OUR raw materials, no mention of the word THEIR). And who do we have to protect our raw materials against in Latin America? No Russians around... we have to protect our raw materials from the indigenous population who might try to carry out moves that would threaten the disparity. For example, they might begin to use their resources for their own purposes, and obviously that's intolerable. In fact, anybody who does this is a Communist, no matter what their beliefs are.

This geopolitical conception remains fixed, and it explains why the United States has been so hostile to democratization, raising the living standards, and human rights, as we are, in fact, because any move of that sort in any country is probably going to be associated with limitations on our fundamental freedom - namely, the freedom to rob - and that's the only one we really care about. The freedom to rob has to be maintained; everything else is just rhetoric, and countries that move towards their own democratization are going to tend to be concerned about their own population. This dangerous doctrine about concern for the welfare of one's own population that'll increase with all the problems that are associated with it. In fact, one can learn quite a lot about postwar history if you understand this doctrine of the world's most popular country, which was quite clearly and explicitly articulated, as I should say--no mincing words about it. It's of course suppressed in the historical records, so if you look at the historical studies you won't find it. For example, the best scholarly study generally recognized, and I think it's correct (in the mainstream of Kennan's position) is the book by John Louis Gaddes called Strategies of Containment, a careful, important scholarly study. In it he claims that Kennan never expressed any geopolitical conception; he says the only thing Kennan expressed was, and then he gives some examples which are just banalities. But Kennan did present geopolitical conceptions like the ones I've just quoted; however, they're not appropriate for the public to hear, so therefore we say he didn't produce any geopolitical conceptions. Now it's not that Gaddes is unaware of these documents; in fact, he couldn't be unaware of them, and we know that he couldn't be unaware of them because I happen to be quoting the documents from a collection of documents that he edited, so therefore he was certainly aware of them. Remember, what I was quoting before was from a top secret document when I said Kennan said "we should put aside vague and unrealistic objectives such as human rights and democratization and raising the living standards, and we should not be hampered by those idealistic slogans." That's a top secret document in which the people who matter are talking to one another. It's of course understood, and need not be said, that scholarship and the media and the schools must continually trumpet these vague and idealistic slogans in an effort to pacify the domestic population--that's understood --but among the serious people we realize the significance of things like human rights, democratization, and raising the living standard, and they're going to stand in the way of maintaining the disparity, of subordinating the Grand Area, our need to dominate and control and to maintain control of the world's wealth.

ON U.S. WORLD DOMINATION PLANS: ***"...The 'Grand Area' was regarded as...an area strategically necessary for world control...an area that had to be subordinated to the needs of the American economy...it had to include the Western Hemisphere, the Far East, the former British Empire, and the oil-producing regions of the Middle East...and at least Western Europe."***

Well, that's the economic side. What about the strategic and military side? Here, too, the United States was in a position of enormous power after the Second World War, again, I think, probably unparalled in human history. The United States had no domestic enemies nearby, that is, there was no power in the Western Hemisphere that could conceivably threaten the United States. The United States controlled both oceans, which meant that no power could reach us in any other way. In fact there was only one possible threat to American security at that time. That threat was a potential threat in the late 1940's, but it was only on the horizon. The threat was ICBM's and thermonuclear weapons, hydrogen bombs. Hydrogen bombs are small, as distinct from atom bombs. They could be put in the nose cone of a missile and that meant that if intercontinental missiles were developed, and hydrogen bombs were developed, then it was possible for some enemy to threaten the United States. Apart from that, there was no conceivable threat to the United States.

Recognizing that, we immediately raise an obvious question-- what did American planners do to try to prevent this sole threat to the security of the United States? Let's take look at the documentary record and find what efforts were made, say, to undertake negotiations which would prevent the development of hydrogen bombs and ICBM's. Well, the documentary and historical record, as far as I'm aware, contains no indication that any such effort was ever made, or that it even crossed anyone's mind. Maybe you can find a case, but I haven't been able to find one. It just wasn't an issue. Nobody seemed to care about the development of the only weapons that could possibly threaten the United States. That teaches us something too. It teaches us--one of many things--that questions of security have never been relevant to the arms race; they aren't significant. They are, at most, of very marginal significance. That is why nobody cares. It could have been possible to stop them, maybe--we don't know without trying, but it could have been possible to enter into the kind of negotiations with the superpower enemy that would have blocked the development of the sole weapon that could have possibly threatened us, but nobody wanted to do it. That must mean that there were other things driving the system that were forcing it to go that way for which questions of security were quite irrelevant. That's another observation to add to the former ones, to the matter of the irrelevance of public opinion, and so on. Incidentally, that point remains constant throughout, up until today. So take, for example, the current idea that Nicaragua is a threat to the United States. Let's note first that the idea is so ludicrous that it's hard to perceive. If Nicaragua is a threat to the United States, then, say, Denmark is a far greater threat to the Soviet Union, and then they (U.S.S.R.) certainly ought to bomb Denmark because they already have dangerous weapons and are part of a hostile military alliance, NATO.

But let's put aside the odd idea of applying to ourselves the same irrational standards we apply to anyone else, and let's consider the concept of Nicaragua as a threat to the United States. Well, suppose it is--then how do we mitigate that threat? The threat is supposed to be that Nicaragua is a Russian base, or that it has Russian weapons--how do we mitigate that threat? Well, the answer is pretty obvious, obvious in a moment's reflection: if we want to reduce that threat, what we do is call off the war against Nicaragua, enter into normal trade relations with it, allow it to proceed with its own programs, at which point it will stop being a Russian base. So we've eliminated the threat. But that idea doesn't cross anybody's mind. The reason is that we don't care whether Nicaragua is a threat because we want it to be a threat. We want Nicaragua to be a threat, we're trying to drive it to be a Russian base, because then that will offer a justification for the use of violence against Nicaragua, which has to be undertaken for other reasons. The reason is that Nicaragua is, by definition, Communist, since the government is concerned with the welfare of its own population, and it's unwilling to complement the industrial economies of the West rather than trying to do something domestically. Hence they are, by definition, Communist; it's part of that grim and evil doctrine, monolithic and ruthless conspiracy; it doesn't matter if the Russians are there or not. In fact, it would be better for us if the Russians were there, then we would have a reason, just for our own population, to carry out the forceful acts that must be undertaken if we're going to maintain the disparity (Kennan's idea). If we're going to insure that the freedom to rob and to exploit is not hampered, then obviously we have to be committed to that, since we're interested in freedom. If Nicaragua proceeds, then it's not just Nicaragua that's a problem. The part of this geopolitical conception that I outlined from the very beginning is what is now called the "domino theory". The domino theory has two variants, and I want to distinguish them. One variant is the kind that, say, Ronald Reagan produced, when he said that if we don't stop them over there, then they're going to be in Long Beach. That version has been presented by everyone: by Johnson, by Kennedy, by everyone. We've got to stop them over there or they're going to come over here and rape your grandmother, and that sort of thing. That's one version of the domino theory - everybody laughs about that one, and says how ridiculous it is, and so on.

However, there's another version of the domino theory that is not ridiculous. It is very sound, is never challenged, and underlies most American action in the world. The concern is that if some country falls under this terrible concept of using its resources for its own population, out of concern for the welfare of its own people, and if it works, then there might be a demonstration effect. It might be picked up elsewhere. "The rot will spread"--that's the way the planners describe it, the rot being successful social and economic development outside the framework of control and domination by the United States, blocking the freedom to rob. That could have a demonstration effect, and therefore we have to stop it. We have to prevent the contagion which is going to infect others, as Kissinger put it when he undertook the overthrow of the Allende government in Chile in the early 1970's. It really ought to be called the "rotten apple in a barrel theory" because that's the way it was actually formulated; later, it became dominoes.

One rotten apple in the barrel may infect them all: that was the original formulation in the mid 40s. That makes sense. If successful economic and social development takes place somewhere, others may try to emulate it. It fits into the general conception of Grand Area planning and Kennan's version of it, and so on. If you think about it, this explains an otherwise rather curious and paradoxical fact about American policy. People are always puzzled, especially Europeans, when they try to understand why the U.S. dedicates itself with such savage ferocity to trying to destroy such tiny, marginal countries such as, say, Grenada or Laos--countries that barely exist. Why was it so essential, let's say in Laos? Laos is probably the weakest country in the world; most people in Laos didn't even know they were in Laos, they just knew they were in their village, and I'm not joking. The first time they knew there was a world out there was when U.S. bombers starting coming, driving them into hills and in the ground, where they had to hide for a couple of years. Why did we have to attack Laos with fanatic ferocity? That was, in fact, the heaviest bombing in history by the late 1960s; it was later exceeded in Cambodia. The American government conceded, quite openly, that this had nothing to do with the war in South Vietnam. It was on its own. The reason was, transparently, that there was a mild social revolution beginning in Laos, and that was intolerable. Now why do we care about Laos? There's no resources in Laos that the U.S. cares about, except lumber or something. We weren't doing it because we wanted their resources. We were doing it because the rot might spread. Same with Grenada. As soon as Grenada underwent the Maurice Bishop revolution, we had to destroy it. Grenada has nothing--a little nutmeg, 100,000 people--but we had to stop it. The point is that the smaller the country, the more dangerous the threat; the weaker the country, the more dangerous the threat, and that's rational. If other people can think this nothing little place can do something for its own population with its minimal resources, then we can do it too. The weaker the country, the worse the threat. So naturally, you have to go after these countries with savage ferocity. The weaker they are, the more dangerous they are. All of that has a certain kind of rationality to it.

Coming back to the problem of the threat to the United States, we want these countries to be threats. We want Nicaragua and Grenada to appear to be threats, so Senator Durenburger will be able to pursue his idea that we should stop supporting the Contras--in fact, we should invade Nicaragua directly, which is what he wants. That 's what we have to do to prevent the rot from spreading. The same is true of Cuba, Guatemala, China for years, and so on. If we can't control the country, can't insure that the freedom to rob is maintained, then we want to turn them into Russian allies. We want them to be Russian bases and we'll attack them until they get Russian weapons in defense (they certainly won't be able to get weapons from our allies), and then we have a justification for attacking them and overthrowing them, which is what we want to do anyway. This is absolutely consistent. If you think about it, it happens over and over again and shouldn't be difficult to perceive or understand. It's always described as

ON U.S. FOREIGN POLICY AIMS: *"...The freedom to rob (our fundamental freedom) is the only one we care about...everything else is just rhetoric..."*

some sort of odd curiousity, but it's not odd and it's not curious and there's a reason why it happens always--it makes sense. Well, what it does indicate once again is that security issues--questions of national security--have not been of any significance. In fact, we don't care about security, or at most care about it marginally. Other things are driving the system, and let's ask what they are.

We have a lot of documentation now from the 1940's about what U.S. planners expected with regard to Europe. At that time they were all screaming about how the Russians were going to take over Europe, but it now turns out, as any rational person should have known all along, that they never expected a Russian attack on Western Europe. The concern was something else--the concern was national capitalism or socialism or communist participation in democratic politics, all of which could begin to erode the Grand Area and threaten the disparity. That had to be stopped; a Russian attack on Europe was never considered in the cards.

Again, this all indicates that security issues were at most marginal. They're not the reason for the buildup. Our war against South Vietnam, what is called our "defense" of South Vietnam, was motivated by the same principles, the same is true of our actions in the Middle East and elsewhere. There's not time to go into that, but if you look through them you'll find it all follows from the same geopolitical conception; it's quite rational planning, of course if you accept the assumptions.

Let's take a look at the actual military buildup and see what that tells us about the motivating forces--again, asking the question whether the security of the U.S. has ever been a significant factor. Well, there have been three major periods at which there has been a big military buildup. It always goes on, but there were three major periods when it escalated. One was the early 1950's, the second was the early 1960's under Kennedy, and the third is from about 1979 until today--the latter part of the Carter administration and later picked up and extended by Reagan. Each of those times there was a reason given, so let's take a look at the reason.

The reason given in the early 1950's was that the Korean War proved that the monolithic and ruthless conspiracy was trying to take over the world so therefore we needed strategic weapons to defend ourselves. That was the official reason then. Well, there are a number of things wrong with that reason. One thing is that it's obviously fraudulent since the plans had already been laid prior to the Korean War, in fact the plans appear explicitly in an important document called NSC 68 which came out a couple of months before the Korean War started, and gave an extensive and detailed analysis in this National Security Council memorandum written by Paul Nitze of why we needed a vast arms buildup. It couldn't have been the Korean War because it hadn't happened yet. And they give a different reason in this internal document. The reason was that we had to persue a "rollback" strategy, a strategy aimed at breaking up the Soviet Union so we could then deal with successor states and ultimately incorporate it into the Grand Area. To carry out this strategy they said we had to introduce sacrifice and discipline into the U.S., we can't afford to waste resouces on consumer goods and cannot afford the danger of freedom of speech and debate because we're really at war. They also pointed out that we're vastly stronger than the Soviet Union in any measurable respect-- military, economic, or whatever. But that's not to the point--the Soviet Union was stealing our resources, very much the way others in the Grand Area sometimes do, and we therefore had to defend ourselves by undertaking a military strategy. The background documents for that call for approximately tripling or quadrupling the military budget which was done after the Korean War offered the excuse for it. But it's transparent that the Korean War was not the reason because the plans were all there prior to the war and we were waiting for an opportunity to carry out the plans that were already laid.

Incidentally, on the side, the Korean War was not exactly the way it is presented in American doctrine. What actually happened in Korea is that the war actually began in 1945, not in 1950; it began when American forces landed in Korea. What they did was eliminate the Korean government. There was an indigenous Korean government. There had been a Korean resistance against Japanese fascism, and when Japan surrendered and World War II ended, the resistance set up a government. There was a popular government all over South Korea, and the first task of the American forces was to destroy it and to restore the fascist collaborators. In fact, we even used the Japanese police to put down the local government. Then followed five years of quite bloody repression; about 100,000 people were killed in South Korea before the Korean War. Also, the U.S. had to block reunification of the North and South which just about everybody wanted. There was a lot of fighting across the border between North and South, most of it incidentally initiated from the U.S dominated South. In 1949, most of it was going north. Then after all of this came the Korean War. Now our history starts with the Korean War, but real history doesn't. To see what it means, let's imagine that some superpower had conquered the western half of the United States, had destroyed the local government, had instituted a regime of collaborators (let's say former Nazis or something), and had then carried out a repression so severe that 100,000 people were killed. Suppose that across the border between the occupied West and the East there was constant fighting going in both directions, and suppose then that the East attacked the West. Well that wouldn't just be aggression, it would be something else. And that's what the Korean War was, even if we assume there was a North Korean attack. Incidentally, there isn't the slightest evidence, nor was there ever any evidence, that the Russians had anything to do with that. That's the Korean War, a matter of correcting a severely distorted historical record. But anyhow that's irrelevant, because whatever the Korean War may have been, it couldn't have been the excuse for the arms buildup as was claimed, since the decisions preceeded the War. Well, that tells us something too--that the reason offered was a fraud and wasn't the real reason, so there must've been some other real reason.

Let's take a look at the second case, the Kennedy buildup. That was motivated by the famous "missile gap". Now the Missile gap was also a fraud. Eisenhower pointed that out during the 1960 election campaign, and the Kennedy people certainly knew it within a couple of weeks after coming into office--in fact the Russians had but four missiles at the time, maybe operational--but there certainly was no missile gap. Nevertheless, the U.S. proceeded with the buildup of a thousand Minutemen. After the missile gap was conceded to be a fraud, the planned military buildup went on anyway. So obviously, that wasn't the reason.

What about the third time around?Well, this time around it was supposed to be the "window of vulnerability", that's why we had to have the big military buildup. Well, we needn't discuss that because the president's own commission, the Scowcroft Commission, pointed out that there never had been a window of vulnerability--and to the extent that there had been, it was opened wider by Reagan since old weapons were phased out faster than new ones came in. So, according to the theory, the Russians should have been running wild all over the world. So, there's not any point of even talking about it because nobody even talks about it anymore. In fact, administraion spokesmen in Congressional hearings are now denying that they ever said that there was a window of vulnerability. Okay, the point is that the official reason was withdrawn as fraudalent, but the planned arms buildup went on anyway. So once again, we see that something else was involved.

Well, what was involved? Before going into that, let me make an observation: for quite good reasons (which I'll come back to if there's time) it's a fact that big military buildups tend to coincide with an aggressive, adventurist foreign policy--military adventurism, subversion, etc. It's not too surprising that that should be the case, and in fact it is the case. So, for example, in the early 1950's, the U.S. also began the training of Latin American military officers, and that predictably led to a series of military coups. In fact, by 1954, thirteen out of twenty Latin American states were under military dictatorships-- that was a high for the period. That was just one concommodant of the big military buildup at home. In the early 1960's, in 1961, the Kennedy administration made a decision which in terms of its impact is one of the most important of modern history, I think. Their decision changed the mission of the Latin American military. Notice incidentally that the United States can determine the mission of the Latin American military--that tells you something. But they changed it--it had been hemispheric defense, and now it became internal security. Well, hemispheric defense was kind of a joke--there was nobody to defend the hemisphere against except us, and that's not what was intended. Internal security, however, is no joke at all. Internal security means war against your own population, and that's exactly what happened. Under the impetus of the Kennedy administraion, and the Johnson administration that followed, the U.S. backed the war against the population on the part of the Latin American military which was being trained and advised by the United States. So government after government, country after country, fell into the hands of national security states modelled basically on the Nazis, which introduced high technology torture and terror and a degree of suppression and violence which a later commission called "a plague of repression" that was unparralled in the whole bloody history of the continent. That was the result of the American decision in 1961. We had to defend the Grand Area against what in American terminology is called "radical nationalism". That's another term that has a

ON NICARAGUA: *"...The concern (in Washington) is that if some country falls under this terrible concept of using its own resources for its own people, and if it works, then...it might be picked up elsewhere. 'The rot will spread'...the 'rot' being successful social and economic development outside the...control and domination by the U.S..."*

specific meaning in American doctrine, and is not affected by what your beliefs may be-- they can be right, left, center, anything. Radical nationalism means nationalism that doesn't obey American orders, as opposed to moderate nationalism, which is nationalism that obeys American orders. So naturally we have to block radical nationalism and have to defend ourselves against it and defend the Grand Area against it. Well, in that sense, the defensive rhetoric is quite plausible. However, why do we need strategic weapons to defend ourselves against indigenous populations - plainly we're not going to use nuclear weapons against them because they're too weak--so why do we need strategic nuclear weapons in the Grand Area?

Well, that actually makes a certain amount of sense, and the point again has been made explicit in American planning documents. So for example, in National Security Council document 141 in January 1953, this one written by Paul Nitze, he points out that "Soviet nuclear capacities are an extremely grave threat to the U.S." and then he gives two reasons. One is that they "might inhibit us in carrying out a first strike against the U.S.S.R.--so that's a threat to us. The second, and more significant one, is that "they would tend to impose greater caution in our Cold War policies to the extent that these policies involve significant risks of general war." Now that's a rather pithy comment. It's correct: if the Soviet Union has strategic nuclear forces, that might impose caution on us in our Cold War policies. What are out Cold War policies? Well, our Cold War policies are intervention and aggression against enemies inside our own domain, and we want to proceed without caution. We want to be able to attack anybody without caution, but Soviet military forces might impose caution on us. Why? Well, we'd be afraid that if we proceed to attack somebody, they might do something about it and that will lead to a nuclear war. In fact, Paul Nitze was outlining what nowadays is called in the peace movement the "deadly connection", the concern that a Third World conflict might engage the superpowers and lead to nuclear war. And of course, concern over that might impede American planners, and we can't be impeded. We have to be able to proceed without impediment as we attack indigenous groups in our own domains in defense of "our" resources against them, so therefore we have to have a posture so overwhelming and intimidating and dominant that nobody's going to impose any caution on us and we'll be able to proceed without concern in what he correctly calls our Cold War policies. And notice that our Cold War policies are not directed against the Russians, but rather against people in our own domains.

This is the real meaning of deterence, and this point has been emphasized over and over again by American planners. I won't go through the whole record, but just to come down to the near present, Secretary of Defense Harold Brown (under Carter), in his last testimony to Congress in 1980, explained that "our strategic nuclear forces provide the framework within which our conventional forces become meaningful instruments of military and political power." What we really have to be able to do is use our conventional forces against local enemies, enemies somewhere in our domain--South Vietnamese, Philippinos or whatever. But we have to be able to do that without concern, under the umbrella of nuclear forces which will insure that we can persue these policies without caution. If we have these strategic nuclear forces, then we can use our conventional forces as meaningful instruments of military and political power. That's what it's all about, and in fact that gives us the first real reason (having dispensed with all of the fraudulent reasons about security) for the development of the Strategic Weapon System (Star Wars), and it's a reason that grows out of deep concerns about world control, which have to do with the nature of power in the United States and the way of maintaining domination over others and assuring that we have the world's wealth under our control.

There's a second major reason for the strategic weapons buildup that you perceive if you look over the years (again having nothing to do with security), and that has to do with the fact that every modern capitalist economy is really state capitalism--the state has to play a major role in organizing the economy, inducing production and so on. This has been obvious since the Great Depression of the 1930's, which we never got out of--the New Deal measures had very limited effect. What got us out of the Great Depression was the Second World War. What the war did was teach the lesson of Keynesianism, namely if the government pours resources into subsidizing production, a capitalist economy can pull itself out of depression and keep moving. That lesson, sometimes called "military Keynesianism", was learned by everybody, whether they has read Keynes or hadn't read Keynes--the Fascist powers learned it, we learned it, and so on, and nobody's forgotten it. The government is going to have to intervene to maintain production, and in our case that means it's going to have to continually intervene to subsidize high technology production, the advanced sectors of industry, and how is it going to do it is the question.

You can imagine theoretically all kinds of ways, but there's only one way that any government tends to turn to--and that's military spending. There are a lot of reasons for this, and that's become our system of industrial policy. The way the state manages the economy is by subsidizing advanced sectors of industry--meaning the taxpayer subsidizes this industry--through creation of a state-guaranteed market for high technology production. Occasionally you'll read ludicrous justifications of this - there was one in the New York Times this morning by Malclom Brown where he points out that nuclear weapons are great because they in fact even contributed to the development of smoke detectors. Obviously, if you want to improve smoke detecors, the best way is to have nuclear weapons because then maybe they'll invent some sort of metal that you can later use in smoke detectors. Well, that's one of the ways you sell the story, but the point is the advanced sectors of industry have to be subsidized, the country is repeatedly in a position where it's drifting into recession, and the government is going to have to intervene to get the country moving again (the way Kennedy put it), or to reindustrialize (the way Reagan put it), and the way you do it is by state intervention. Reagan is called a conservative, but in fact he's probably the most extreme Keynesian in American history. The ratio of government spending to Gross National Product increased more rapidly under Reagan than under any government since the Second World War. This has nothing to do with conservatism (that's one of the respects in which he does mirror Kennedy, I should say)--the government has to become directly involved in intervention in the economy, but of course it has to do it for the benefit of those who own and run the economy-- and in our case that means advanced industry.

Incidentally, why do we have to use the military system? You go to the economics department and they'll point out that you could do it in all sorts of other ways. Well, business has been aware of this, they know that there are other ways. In fact, there are interesting discussions about this. This whole system was set up in the 40's, and once it's set up it's very hard to extricate yourself from it, but it was set up for quite good reasons if you look back. For example, in 1949 there was a discussion in Business Week, a major journal of the liberal sectors of business, and the article was headed something like "Is Stalin's Peace Offensive Real?" This was one of Stalin's periodic peace offensives and they were kind of concerned about it. The article starts off by saying that so far Washington has succeeded in deflecting Stalin's peace offensive, but what will happen if we can't deflect it--what then will happen? And then they ask the following question: " Can the American still function if we don't have a wartime economy? Will we just sink back into a depression?" And their analysis concludes that technically speaking there won't be any great problem in adapting the economy to a peace-time world, so even if Stalin's peace offensive is real, we can still adapt to it. Then comes the clincher: they say "Well, we've got to insure that Stalin's peace offensive doesn't work and that there's no turn towards a peacetime economy." Well why, if it's technically possible? They explain by pointing out that from the point of view of the businessman, a military order from the government is basically a gift, a subsidy, the best possible thing. It doesn't interfere with the businessman's perogatives, his decision-making capacity, it's just an order which says you produce any kind of garbage and we'll buy it and furthermore we'll destroy it. Now that's important, because that means he can produce more and we'll destroy that too. Well, that's what a military order is, it's production of high technology waste which is subsidized --and that's perfect, you can't imagine anything better from the point of view of the businessman. On the other hand, they point out that if then-President Truman is not able to resort to this device, he's going to have to turn to some other mode of state intervention in the economy, and that's going to lead to welfare state measures, to building up infrastructure, to social programs of all sorts. And that's no good, as they point out, it's going to have redistributive effects, it's going to organize other constituencies, it's going to change the institutions to the detriment of business, and therefore obviously we can't have this--so let's have military spending. And that's a good reason for it.

There are other good reasons. You somehow have to get the taxpayer to be willing to pay. Well, the best way of doing that is to frighten them, and you can always frighten them

ON U.S. INFLUENCE: ***"...In the early 1950's, the U.S. began the training of Latin American military officers and that predictably led to a series of military coups...By 1954, 13 out of 20 states were under military dictatorships. In 1961, the Kennedy administration made a decision...that changed the mission of the Latin American military...they changed it...from hemispheric defense...into 'internal security'...war against one's own population...Notice that the U.S. can determine the mission of the Latin American military..."***

because the monolithic and ruthless conspiracy is out there, which you can invoke whenever you feel like, and there's always something awful going on in the world that you can point to that's an example of its inexorable drive to take over the world or whatever...and it's pretty hard to think of an alternative, an alternative way of terrifying the taxpayer into subsidizing advanced industry. So therefore we tend to build that system, and once it's established it's very hard to pull yourself out of.

Those are two quite solid reasons why the arms race continues, and in fact I think those are the real reasons. One, the internal domestic need to maintain a subsidy towards the advanced sectors of the economy, to keep them going, to pay the costs of research and development; and two, the need to provide an umbrella within which we can act without caution in our Cold War policies, and that requires that we be extremely intimidating, that we be superior in every respect. Those are good reasons, and from such considerations I think you can see quite easily why it doesn't make any difference what public opinion is. You could have 95% of the population supporting a nuclear freeze, and it still wouldn't enter the political system because there are serious issues at stake. There's the question of dominating and controlling the world, there's the question of robbing the world, there's the problem of insuring that domestic power is enhanced, that those who have power in American society get that power strengthened. Now they're the ones who own and run the society and also run the political system largely, so obviously they're not going to say "Let's have a nuclear freeze" which is going to change all this radically--so it's not going to happen. Just telling people to vote for a nuclear freeze and everything will be wonderful--that's misleading them. You can come out and say you're in favor of a nuclear freeze and nothings going to happen because there are serious issues at stake and you'd better understand those issues and be prepared, if you want a nuclear freeze and want the world to survive for some period, then you're going to have to face those issues. Just writing a name on a petition isn't going to have any affect.

I think that ought to be learned, and it will be interesting to see if it is going to be learned. The people who organize the nuclear freeze did succeed in their terms, they in fact got a huge proportion of the population to support it, and that was supposed to work because we have a pluralistic democracy and so on and so forth. Well okay, it didn't work, so therefore we have to ask something. I'm sure a lot of you have been involved in this, and you ought to ask yourselves why it didn't work. Well, some of the people involved have drawn an answer already and it's a very odd answer. Their conclusion is that the reason it didn't work is that although we convinced the population, we didn't convince the experts. So there's still a kind of technical argument going on about whether the missiles are going to work or this or that, so now we have to dedicate ourselves to convincing the experts. Okay, that's a certain way to make sure that the arms race goes on, because the debate among the experts can have only one outcome: let's keep building--'cause you really don't know if it's going to work. So if the problem is to convince the experts that's like saying "Okay great, let's have more and more missiles, let's have Star Wars, let's have the next crazy thing they think of, let's have whatever it is that's going to be needed to maintain an intimidating posture so that we can proceed with our Cold War Policies and to keep the economy functioning. That's what it's saying and that's the wrong answer. There are other answers, and they're not very easy ones to face, but they're there.

Now let me point out that the consequences of all of this, apart from the threat and the waste of resources and the liklihood of destruction, the actual consequences have been pretty grim. We tend to overlook them often, but they're not small. There's a study by the Institute of World Order by Ruth Seavard, an arms control expert, that tries to estimate the costs roughly. She counts the number of military interventions during this period, and she counts 125 military interventions, 95% of them in the Third World, 79% of them initiated by the West (meaning essentially the United States), 6% initiated by the Communist powers. Well you know, you can play around with the numbers and maybe challenge this or that, but qualitatively it's of the right order, that's essentially the rough distribution. The human consequences have been incredible. Take just Indochina alone--we were at war with Indochina for about thirty years and really still are if you're serious about it. During the first phase of the Indochina War, the phase when we were supporting France in its effort to reconquer its former colonies, about half a million Vietnamese died. From 1954-1965, while the U.S. was engaged in massive terror against South Vietnam, over 160,000 were killed. From 1965-1975, the outright land invasion and expansion of the war, the estimates are that about 3,000,000 Vietnamese and about 1,000,000 Laotians and Cambodians. That's about 4,000,000 in that decade, and about 5,000,000 over the whole period.

That's a lot of people dead. Incidentally, that lead to an American victory. It's called an American defeat, but if you think about it, it really isn't an American defeat, and in fact it couldn't be. It's impossible for a country with the power of the United States to be defeated against such an adversary. And we weren't. There isn't going to be any social and economic development in Vietnam--maybe forever, but at least for a century. They'll be lucky if they can survive. Their country was destroyed, millions were killed, and we're keping it that way by keeping maximal pressure against them since, and at the same time the U.S. built up its support in the surrounding regions to insure that the rot wouldn't spread. For example, in 1965, the U.S. backed a military coup in Indonesia which led to the massacre of about 700,000 people in four months, and that was "great". In fact, that was lauded by American liberals as a wonderful development and given as an argument for the war in Vietnam, which in fact it was. The argument was that behind the shield of American intervention in Vietnam, we were able to back these "wonderful" developments in Indonesia where about 700,000 landless peasants were kileed and the largest Communist Party in Asia was destroyed, and the country was turned over to be robbed by American investors, which of course was the main concern of our foreign policy. So that was all "wonderful", and the same thing has gone on in the surrounding area, so say in 1972, when the United States was allegedly being defeated in Vietnam, if you look at what was happening, the U.S. supported a military coup in the Philippines. There was a threat there not of socialism, but of national capitalism, of a capitalist regime that might be interested in using its resouces for its own purposes. For example, the Philippines Supreme Court was considering laws limiting repatriation of profits, that is, impeding the right to rob. They therefore became part of the monolithic and ruthless conspiracy to take our resouces, so that had to be overthrown and the U.S. backed a military coup, installing in power one of the typical Latin American style terror and torture states which we select when we have to find somebody to do our bidding. That was when the United States was supposed to have been losing the war, but it was just another part of building up the surrounding areas and incorporating them within the Grand Area behind the shield of the effective destruction of Vietnam. That system pretty well worked, and by no means was an American defeat.

So these are some of the costs; I won't review the rest of the world, Latin America and elsewhere, but the costs have really been enormous. One part of the cost is the constant threat of nuclear war. In the last twenty years or so the place where the main place where that threat has existed is in the Middle East--we've come very close to nuclear war. In the Middle East, the U.S. has been the primary factor preventing a political settlement. Our American rejectionism has blocked a political settlement for the past 15-20 years, and that has maintained the situation of military confrontation with the very strong liklihood of nuclear war. I think that is widely recognized as the likely flashpoint, for example the Pentagon recognizes it. There was an Air Force study leaked about a year-and-a-half ago called "Air Force 2000", which pointed out that without settlement of the Arab-Israeli Conflict, war is virtually inevitable and the prospects for global peace are remote--and we're maintaining that situation by blocking the kind of political settlement that has in fact been feasible for at least a decade.

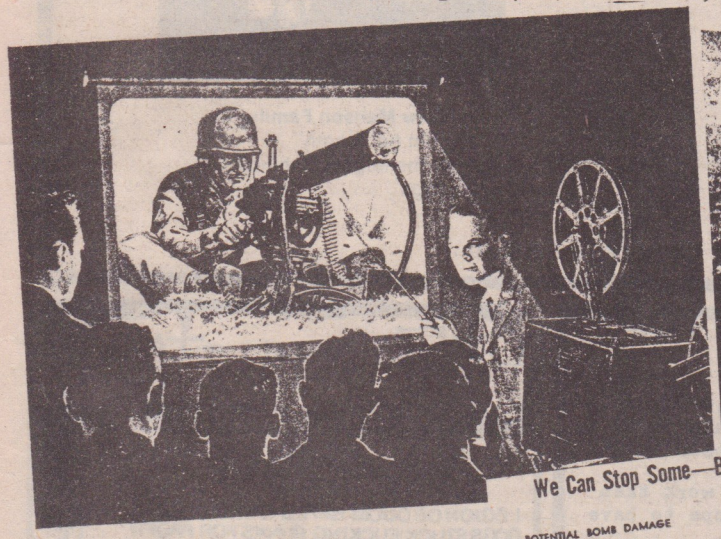
Well, these comments can be generalized to the other superpower. There's no doubt that each of the superpowers would be delighted to see the other one disappear from the face of the earth. However, long ago each recognized that this is unfeasible. The United States was persuing rollback policies in the early 1950's, but that never became a major part of American policy. Both superpowers understand perfectly well that the other can be eliminated only through mutual annihilation, so what has happened actually is that they've settled into a system of accomodation, kind of a system of interaction that is a joint policy of global management. This is a policy in which each creates a nuclear umbrella deterent

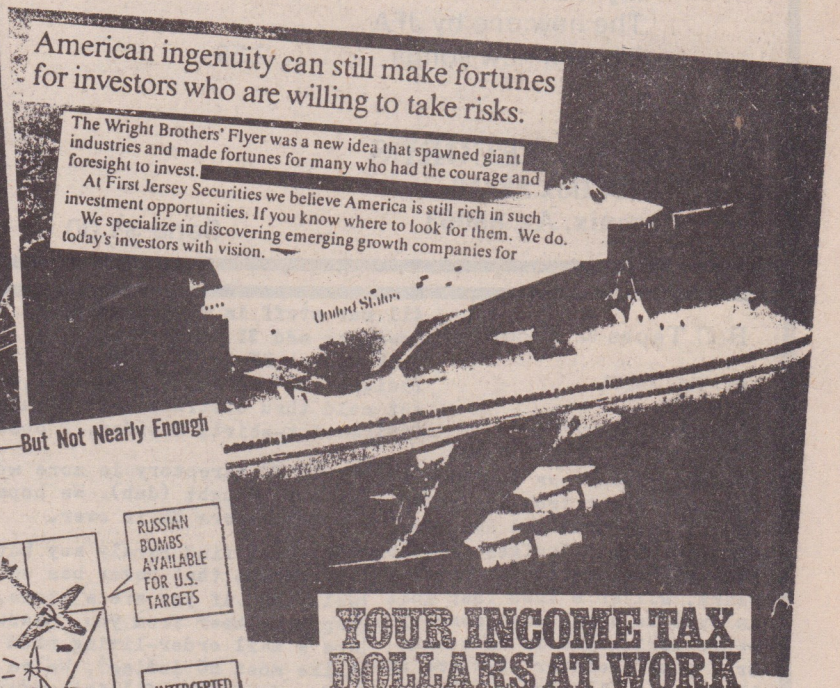
ON MILITARY SPENDING: ***"...A military (business) order is basically a gift (to the businessman), a subsidy--'You produce any kind of garbage and we'll buy it and furthermore we'll destroy it'. (The government) somehow has to get the taxpayer to be willing to pay (for it), and the best way of doing that is to frighten them...invoke the 'monolithic and ruthless conspiracy' out there..."***

system to allow it to carry out without caution its own Cold War policies, and those policies are directed against its own satellite countries. For the Russians that means Eastern Europe and now Afghanistan, and for us it means most of the rest of the world. Within those regions, the superpowers have to be able to proceed without caution, and they each have to have enough of a nuclear umbrella to do it. This is a system of global management, and it's a highly functional system. It's useful for the leaders of the superpowers. They'd like to get rid of each other, and that being unavailable, this is the next best. In fact it's a very useful system because each of them is then able to mobilize its own population in support of quite brutal and costly actions within its own domains That's often hard, but you can do it by appealing to the threat of the monolithic and ruthless conspiracy, and as long as you have fanatics around like Kennedy and Reagan and others who people pay attention to, it's always going to work.

It's not at all easy to see how we can extricate ourselves from these systems. Until major institutional changes take place, what we're doing (anybody who's trying to oppose destruction and war, intervention or nuclear war) is engaging in a kind of holding action trying to avert catastrophy somehow. It's a little bit like putting a band-aid on a cancer, but that's about the best you can do as long as institutions remain as they are...trying to create a larger space in which survival is possible and in which intervention declines so that maybe major changes can happen which will modify this whole system which is just churning onwards towards destruction. There is a kind of short term rationality to the system, but it's obvious that in the long run it's suicidal. By far the most imminent of all the dangers is in fact the "deadly connection", that is the concern that a Third World conflict will engage the superpowers and lead to a nuclear war. It's not true that all problems in the world result from U.S. initiatives, but we have quite the major share. That is a rather hopeful fact I think. This means that there's a great deal we can do about it, of course on the condition that we can muster the courage and integrity to face the facts honestly, and then proceed to act in some fashion to change the structures that are causing all of this.

Thanks to radio station KPFA (the 59,000 watt home base of Maximum Rock'n'Roll Radio in Berkeley, California) for providing the tape from which this speech was transcribed. KPFA aired this lecture as part of its ongoing attempt to provide an alternative perspective to mainstream or conservative media. The station is non-commercial and listener-sponsored, a member of the Pacifica network.

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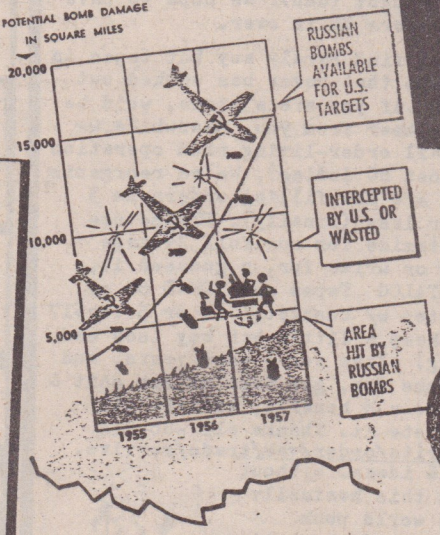

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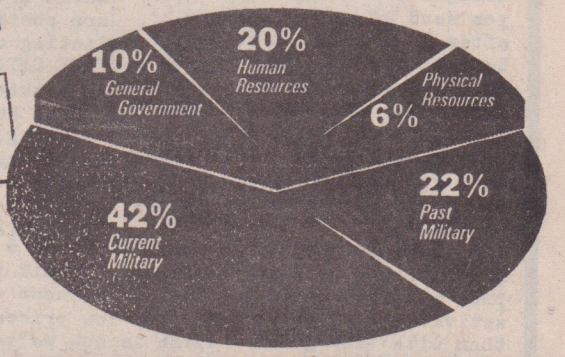

ON U.S. MILITARY INTERVENTION: ***"...The number of military interventions during this period (post WWII) are 125, 95% of them in the Third World, 79% of them initiated by the West (mainly the U.S.)...and 6% initiated by the Communist powers..."***

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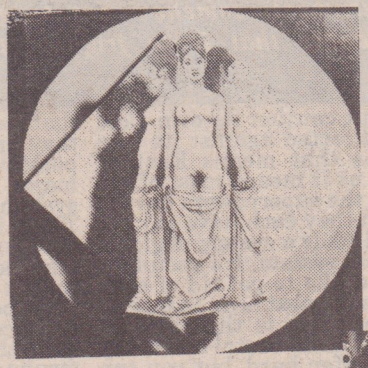

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006-AMATEUR GYNECOLOGISTS/STUKAS OVER BEDROCK split tape! 27 songs from 2 great bands! Both on "More...HC!"

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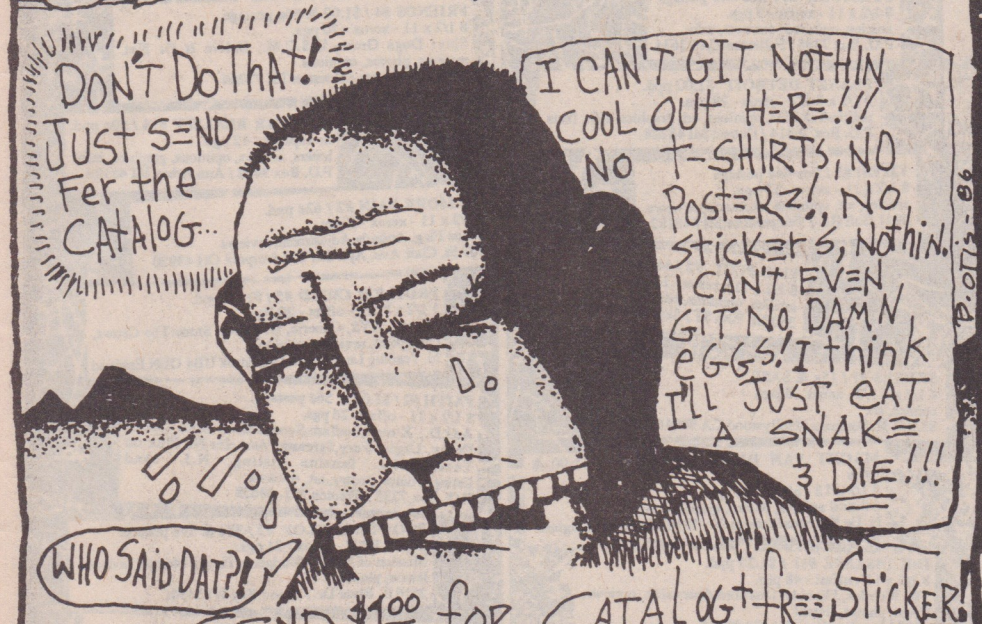
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I CAN'T GIT NOTHIN COOL OUT HERE!!! NO T-SHIRTS, NO POSTERZ!, NO STICKERS, NOTHIN. I CAN'T EVEN GIT NO DAMN EGGS! I think I'LL JUST EAT A SNAKE & DIE!!!
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P.OTIS-86

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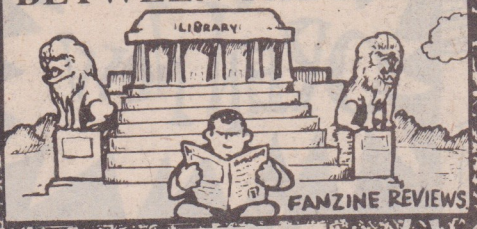

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Salzmannstrasse 53 / 8900 Augsberg / W. Germany

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Barbed Wire, Deformed, The Disturbed, Upright Citizens, reviews, articles, clipart
33 Ronaldshay / Widnes / Cheshire / WA8 OYR / England

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8 1/2 x 11 - xerox - 12 pgs.
articles, comics, contacts, photos, poerty
1416 N. Richey / Tucson AZ 85716

IN #1 / SASE
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poerty & art
P.O. Box 20815 / Seattle WA 98102

SUBLAPSE VIDEO MAG #1

From the maker of Suburban Relapse fanzine comes this video compilation featuring performance art (film, poetry) as well as live and studio footage of various bands. The artwork displayed here includes pieces by Clemmons (film), Kern (film), Zedd (film), and Stark (poetry). Unfortunately the predominating themes here are sex and violence, which seem to be the prerequisites these days for performance art to be considered "underground" or "cool". Featured live bands include CHARLIE PICKETT, MORBID OPERA, REDD KROSS (classic!), PSYCHO DAISIES, and SONIC YOUTH with 1-3 songs each. Studio bands are WHITE FLAG (1 song) and HALF JAPANESE (3 songs). Approx. 1 hr. 40 min., color, live and studio sound varies from poor to good, the majority being only fair, live and studio footage varies from poor to good, the majority being good, comes with insert detailing performances and giving addresses of performers, b&w xerox cover on cardstock case.
($20 pp to: Sublapse/ POB 404825/ Brooklyn, NY 11240)

LIVE FROM CBGB'S

Five NY/NJ area bands in a straight live shoot at CBGB's, May 18, 1986. Participating in this benefit for the Alternative Press & Radio Council were DAMAGE, CHILDREN IN ADULT JAILS, AOD, SEIZURE, and TOKEN ENTRY, each performing 7-13 songs on this tape. Part of the proceeds from the sale of this video are donated to APRC. Approx 1 hour 50 minutes, color, good sound, decent footage (although only 1 camera was used), xerox picture collage cover, plastic case.
($24.95 to Pater DiMattia/ 8 Haddon Rd/ Hewitt, NJ 07421)

FACTION

A mixed bag of "on the road" shots, skate shots, and live shots from the FACTION's U.S. tour. Overall, the footage is decent, including the live material (one camera is used), but the live sound is poor (when used, about 7 songs). What's worse is the indiscriminate use of FACTION songs off their various recordings over the rest of the live shots, with no attempt being made to at least match the song being performed live with the song being overdubbed. The DRAB have about 2 minutes worth of live footage, again with unmatched recordings being overdubbed. Approx. 1 hr., color, "home movie" quality, blank tape box with FACTION sticker as packaging.
($26 pp to: Joe Schwab/ 324 No. 17th St./ San Jose, CA 95112)

HARDCORE VOL. 3

The third of the Target compilations. This one starts with an amazing explosion sequence depicting the end of the world, and from the ashes 7 artists arise: NEGATIVE TREND ('77, weird effects, no clear shots, dubbed), AVENGERS (B&W, dubbed, previously released on AVENGERS tape), SCREAMERS (2 songs, first uses negative imaging to great effect, second was previously released on SCREAMERS tape; strangely, they are not listed on the cover), DEAD KENNEDYS (2 songs, first is montage only, no live shots, second is live with effects), GUN CLUB, WEIRDOS (great footage, dubbed), and IGGY POP (previously released on IGGY POP tape). All bands were shot live (1 song each, except where noted) and in color (except where noted) with extensive use of digitizing, overlays, and imaging in conjunction with the usual high quality Target footage and sound. Approx. 30 min., printed cover, plastic case.
(Target Video/ 678 So. Van Ness/ SF, CA 94110)

REVIEWERS
(JB) Jeff Bale
(Dog) Dogtowne
(RG) Rob Glaser
(WG) Walter Glaser
(Pus) Pushead
(RS) Ruth Schwartz
(SS) Steve Spinali
(MS) Martin Sprouse
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

North America/ North America/ North America/ North America/ North America/ North America/ North

AMAZING GRACE - "Entities" LP

A surprising entry from Florida, AMAZING GRACE clock in with a rock'n'roll approach that varies in passion and slickness. For me, the songs didn't stick, though the energy here is commendable, especially on numbers like "Raw Power" (an original). Contains a stupid song, "Boat People," that shows misinformed political views. (SS)
(P. O. Box 7129, Hollywood, FL 33081)

ANTIETAM - "Until Now/Rain"

Critics have been falling over themselves for this band, but frankly it's some of the worst music I've ever heard. I keep going back just to double check, but to me, it sounds like MARIA MULDAIR singing with a bad new wave band. On top of that, the BEATLES cover on the flip is just inane. Pass. (Dog)
(Homestead Records)

BEAT TEMPTATION - LP

On a third of the tunes here, this band gets too mellow for my rockin' meter to register, but on the others they play a rough pop rock'n'roll that's pretty neat. The guitarist can really wail -- he just doesn't do it often enough. A neat cover of the VELVETs' "What Goes On" that mutates into the STOOGES' "1969." (TY)
(Homestead Records)

BIG GUNS - cassette

This fucking rocks! The BIG GUNS play jammin' mid-tempo punk with metallish guitar embellishments, but their sound seems to have a western feel to it. Cool. (WG)
(International Rocketship, 1227 Richards St., Vancouver, B.C., V6B 3G3, CANADA)

BIG STICK - "Live in London" cassette

Unconventional fuzzy guitar licks, industrial grade drumming, and twisted vocal effects highlight this 8-song cassette. Some studio tracks are included, but the live ones really throb. (RG)
(Recess Records 26-10 18th St., Astoria, NY 11102)

CARGO CULT - "Strange Men Bearing Gifts" LP

Formed by Randy Turner after the break-up of the BIG BOYS, this moves more into the funkier, dark side of the his former band. I like this MINUTEMEN-ish funk rock, but I just wish there was a little more bite to it. Maybe it's just a case of testing the waters before they really let loose. (Dog)
(Touch and Go Records, P. O. Box 433, Dearborn, MI 48121)

EUGENE CHADBOURNE - "Corpses of Foreign Wars" LP

Here Eugene is joined by two members of VIOLENT FEMMES and the outcome is extra good pickin' and the same strictly CHADBOURNE twisted, folk protest songs. All classic, no fan disappointed, all lyrics hitting their mark, and lots of good clean fun. (RS)
(Fundimental Records, c/o Landslide, 4501 14th Ave.NW, Atlanta, GA 30318)

CHRONIC DISORDER - "Blithering Idiots" LP

Still another progression for this interesting Connecticut band. Several loose, spirited thrashers (like the catchy original, "Summertime Blues") vie for one's attention along with mid-tempo numbers reminiscent of a rawer HUSKER DU. Songwriting is inconsistent here, and their hallmark intensity and humor are in short supply. Still, it's an original effort. (SS)
(630 Governor's Hwy., So. Windsor, CT 06074)

CHRONIC PLAGUE - cassette

A hot, clean-sounding speedcore release with tempo changes galore. Lyrically, Satan doesn't show his face, but personal politics do. A smoking tape from this Bay Area outfit. (WG)
($4 to Gus Haney, 832 Carmel, Albany, CA 94706)

CICCONE YOUTH - "Burnin' Up" EP

Mike Watt (ex-MINUTEMEN) teams up with Ethan James and Greg Ginn for a hard, heavy, and thoroughly funky version of the MADONNA song. SONIC YOUTH gets their chance on the flip with a weird, dreamy verson of "Into the Groove." Too cool. (Dog)
(New Alliance Records, P. O. Box 21, San Pedro, CA 90733)

CORRUPTED MORALS - cassette

A short tape consisting of five rapid fire stop-and-go thrash bursts with machine gun drumwork. Lyrically, war and conformity are the focal points. A darn swell tape. (WG)
($1 plus blank tape to 52 Greenview Lane, Richmond, CA 94803)

COUCH FLAMBEAU - "We're Not So Smart/Mississippi Queen"

Brother in kind to midwest bands like KILLDOZER, BIG BLACK, etc., this group has always had a strong streak of inspired lunacy but still rocked hard. Here they poke some serious fun at how stupid it is to be in a rock band. The flip is a near perfect rendition of the Mountain classic -- complete with cowbell. (Dog)
(Couch Flambeau Records)

CRUMBSUCKERS - "Life of Dreams" LP

I think you're familiar with the "NYHC" sound by now - a mixture of HC and metal. This release is no slouch, a high production job that displays tightness and power. Can't comment on lyrics as no sheet was included. (TY)
(Combatcore)

DMZ - "First Time is the Best/Teenage Head"

This classic protopunk band existed back in '76 or so (when this was recorded) and starred Jeff "MONO MANN" Conolly, now in the LYRES. They released a great 7" on Bomp and a couple of LP's, none of which had these two rockers. B-side is a great FLAMIN' GROOVIES cover. (TY)
(Telstar Records, P. O. Box 1123, Hoboken, NJ 07030)

DAMAGE - "Synthology" LP

A good punk and thrash record with lots of zip, good lyrics, and that's fun to listen to. But what makes these guys stand apart is that in the great tradition of the SCREAMERS and SUICIDE, they rely on synth. You'd never know it, though, as there's no trace of wimpiness - just two hard-driving machines, drums, and vocals. Not to be confused with another fine band of the same name in New York, and another in Finland. (TY)
(Mike Brown, 1727 Barcelona Way, Winter Park, FL 32789)

DENIED REMARKS - "Ross' Car" EP

Poppy teen punk. Big in melody, simple construction, decent production and guiar sound. Midwest garage meets BUZZCOCKS. Jumpy. (TY)
(Landmind Records, 1517 Snowberry Ct., Downers Grove, IL 60515)

DICK DESTINY & THE HIGHWAY KINGS - "Arrogance" LP

Rock'n'blues reigns supreme here, helped along by nasty, satiric lyrics and a gritty guitar sound. Perhaps accidentally, punkiness shines through a handful of tracks (like "Jealous"), though the primary impression this LP leaves is that of a cool, fun bar band. A good release. (SS)
(Destination Records, c/o 1216 W. Cumberland St., Allentown, PA 18103)

DESECRATION - "Who's in Control?" 12"

This is well-done speed stuff with guitar leads, *lots* of power, and intense vocals. Excellent lyrics to boot -- good debut....but those *leads*. (TY)
(P. O. Box 195, Mesa, AZ)

FANOUS CHEEZCAKE - "Easy Answers & Simple Slogans" EP

Imagine Kevin Seconds singing over a high-velocity thrash backdrop, with periodic lead breaks interrupting the proceedings, and you have a rough approximation of FANOUS CHEEZCAKE. Production is very basic, the songs fairly typical for the genre. (SS)
(Faith Records, 234 Holland Rd., Holmdel, NJ 07733)

FREEZE - "Rabid Reaction" LP

Ten crankin songs reflect the classic FREEZE sound with catchy fuzz guitar and a strong steady fast beat. The lyrics still maintain that warped quality as do the vocals, altbough a little bit of experimentation does come through. A very enjoyable LP from a band that seems will never lose its raw edge. (MS)
(Modern Method, Suite 7, 1318 Beacon St., Brookline, MA 02146)

IDEALS - "The Poor Man's ZZ Top" EP

Well, they sorta are. Two of the five tracks are bluesy rock, one more punked out than the other. The other tracks are thrashed out, but still with a slight country/blues inflection. Definitely a Texas band. (TY)
(Matako Mazuri Records, P. O. Box 4084, Austin, TX 78765)

JUST BORN - "Autumn Song" EP

This trio of songs uses a punkish powerchord style to address fairly nondescript lyric themes. "Nowhere" has varied guitarwork melded into an energetic, bouncy rocker, and it rates way above the two other simpler and less interesting tunes. Recommended for the good song. (SS)
(Airtight Scam, P. O. Box 05387, Detroit, MI 48205)

KATATONIX - "Daisy Chain/Home Alone"

KATATONIX display a knack for catchy, inoffensive neo-psych on this one. The A-side contains synth and poppish vocal harmonies in a ballad form, while the flip is even slower, but has some good, hard guitars. Basically okay for what it is. (SS)
(P. O. Box 5412, Baltimore, MD 21285)

LITTLE FYODOR - "Slither" EP

Eccentric garage punk with very clever lyrics -- sort of like early DEVO meets Gulcher midwest bands, with Doc Dart meets Allen Ginsburg on vocals. (TY)
(Walls of Genius, P. O. Box 1093, Boulder, CO 80306)

LOST IN AGGRRESSION - LP

The growled vocals and rebellious lyrics on this LP are definitely punk, but the music is poppish in almost a PATRIK FITZGERALD style. The result is credible without being especially powerful, and frankly, I wasn't exactly bowled over by the tunes, either. An interesting idea marred by lackluster execution. (SS)
(Mutha Records, P. O. Box 416, West Long Beach, NJ 07764)

M.D.L. - "Destroys Your Favorite Songs" cassette

A 17-song demo quality cassette consisting of five originals and covers from such faves as MDC, BLACK FLAG, DOA, etc. I prefer the originals -- good, raw punk rock with sarcastic social lyrics. (RG)
($3.50 to Paul Yarnold, c/o Lenin Comps, 1004 C Street, Ellensburg, VA 98926)

NEWD - "Harry Tracey is Dead" LP

Loud guitars and occasional vocal choruses are a good starting point, but they only do so much to enliven this album, which contains largely undistinctive mid-tempo hardcore. Even the lyrics, covering a range of punk rockish themes, also seem to lack the extra punch to push this one over the top. (SS)
(Forefront Records, 280 Fairmont Ave., Chatham, NJ 07928)

NOT - "Live for the Fans and Bands" cassette

The NOT have captured their exciting upbeat melodic energy well in a live setting, recorded late last year. Seven originals plus two covers add up to nine fun foot-tapping tunes. Shame they broke up. (WG)
($4 to Not Records, P. O. Box 288, Cambridge, MA 02238)

OFFBEATS - "Out of Breath/Don't Take My Advice"

Hard to believe this is the same band as on their pair of EP's (but it largely is). They began as a garage thrash band, moved to a more melodic style of the same genre by their second release, but on the two tunes here they've gone way popper. The A-side is pretty straight pop, while the flip has a bit more garage to it. Can't say I fully appreciate these changes. (TY)
(St. Valentine Records/ P.O. Box 79116/ Cleveland, OH 44107)

PAINTED WILLIE - "Live at Van Nuys" EP

This band does at times have a bit of a mid-period BLACK FLAG sound to them, but I can also hear some groovy part of REDD KROSS and CIRCLE JERKS in there. They got a pretty rippin' verson of "Little Red Book," too. (Dog)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

PLEDGE ALLEGIANCE - cassette

High energy here, with a slightly metallic HC flavor, not unlike RAW POWER. Nine songs, "positive" lyrics, and intense music add up to an impressive release. (WG)
(6329 Ridgeway Rd., Richmond, VA 23226)

PROLETARIAT - "Indifference" LP

So many bands pretend to have something to say, but the PROLETARIAT have always had articulate and pointed lyrics to match their sharp, precise music. The addition of two vocalists is kind of cool and makes things a little more interesting. (TY)
(Homestead Records)

RANCID VAT - "Burger Belsen" LP

The music on this disc is definitive RANCID VAT -- loose punk rock, infused with a gritty guitar sound and often hysterical lyrics. The individual tunes lack distinctiveness, by and large, but the fart choruses in "Low Blow" and the goofy cover art help make up for it. Spirited, and basically okay. (SS)
(Brilliancy Prize, 5036 Bakman Ave., North Hollywood, CA 91601)

RANDOM KILLING - "Take Our Flag" EP

"Terrorist Attack" and "Drunk Driving," of the five songs here, show an approach to punkish thrash that's anything but generic. Tense vocals and energetic guitarwork fuel these songs well above the standard for the rest of this EP, making RANDOM KILLING a potential powerhouse. I'd like to hear more. (SS)
(Aardvark Records, 88 Burnaby Blvd., Toronto, M5N 1G4, CANADA)

REACTIONS - 45

Wimpy folk-rocky trendy A-side but a decently rockin' surf/garage "Frenzied" on the flip with lots of noise and guitar pounding. A 12" is on the way soon. (TY)
(St. Valentine Records, Box 79116, Cleveland, OH 44107)

SCAM - "Everything Ends in Rot" EP

The five hardcore numbers on this EP boast screaming vocals over the basic slow/fast arrangements, none particularly notable. "All By Myself" has a certain vocal power to it, but this record doesn't excite or suprise as it should. (SS)
(P. O. Box 623, Kendal Square, Cambridge, MA 02142)

SCORNFLAKES - "Scorn the U.S.A." LP

Containing members of gone, REGRESSIVE AID and other bands, this Jersey outfit is into noise. FLIPPER obviously comes to mind, though there is a funk aspect to some of their grunge as well. By now you know if you'll go for this or not. A live recording. (TY)
(Birdo' Pray Records, P.O. Box 39, Trenton, NJ 08601)

SEWER TROUT - cassette

Fun, jangly melodic punk with common-sense political lyrics. THis is also available as the NEW VULGARIANS with different words...all about rock climbing. A blast either way. (WG)
($3 to J. McLean, 2727 Capitol Ave. #1, Sacramento, CA 95816)

SNAKE OUT - "Live Pizza" LP

Firstly, it comes in a pizza box. Secondly, they explain that they are not three crazed TV addicts, but in fact are a scientifically planned event a la the MONKEES. Thirdly, they do lots of covers of TV themes. And mostly, they play dirty, rockin' rockabilly a la early CRAMPS, lampooning just about everyone. They're good fun, really rockin', and hight recommended. (RS)
(Wanghead Records, c/o Metro American, P. O. Box 37044, Detroit, MI 48237)

SQUIRRELBAIT - "Kid Dynamite/Slake Train Coming"

These songs chug along at a decent pace but they don't really hook like the ones on their LP. This more of a holding pattern until their next album. I guess I'm still with 'em...for now. (Dog)
(Homestead Records)

STETZ - "Songs of Experience" LP

One side of this LP is your basic funnypunk a la thrash with a taste of MISFITS among other. The flip is indeed a flip, foregoing the thrash for early punk, rockabilly, country, etc. Interesting approach. (TY)
(Russo Syndicate, P. O. Box 6141, Union, NJ 07083)

THROBS - "Proud to be Loud" 12"

This is your basic rock'n'roll punk a la '76. Okay guitar-strong garage punk that rocks okay and only occasionally gets embarrassing. Reminds me of the RAMONES or HEARTBREAKERS. It's the lyrics, though, that are *really* embarrassing -- definitely "sweetheart" stuff. (TY)
(Jeff Campbell, 200 Aberdeen Ave. #1, Hamilton, Ontario L8P 2P9, CANADA)

27 DEVILS JOKING - "Actual Toons" LP

Sort of MEAT PUPPETish in their '70's rock gone amuck approach to modern music. Should be popular with SST fans with their tight, jazzy eccentric approach. Most tunes are pretty fast-paced. (TY)
(Gopher Records, 2201 Lockheed Way, Carson City, NV 89701)

TO DAMASCUS - "Succumb" 12"

New wave delivered with punk energy, as many "wave" bands were doing in "the early days." But the female "singer" and keyboards put me off, as well as the rock/wave arrangements and slick production. (TY)
(Ringout Records, P. O. Box 643, Los Angeles, CA 90069)

UNIFORM CHOICE - "Screaming for Change" LP

Taking obvious cues musically, philosophically, vocally, lyrically, and even graphically from MINOR THREAT (and to a much lesser degree, MDC) might lead these guys in for criticism for being unoriginal, but what they do is so powerful and convincing that it's easy to overlook these charges. Good lyrics, though a bit unspecific, hopefully to broaden with age and growth. Keep the commitment! (TY)
(Wishing Well Records, P. O. Box 9417, Fountain Valley, CA 92728)

UNSEEN FORCE - "In Search of the Truth" LP

Great, raging hardcore -- tight as hell and power production to spare. Glad to see another new outfit not pondering to metal cliches or influences, delivering the straight goods, musically and lyrically. Contains Dewey (ex-WHITE CROSS) on lead guitar. (TY)
(Turbulent Records, P. O. Box 12445, Richmond, VA 23241)

VARIOUS ARTISTS - "Bay Mud" cassette

Way rockin' stuff here from two dozen Northern California bands displaying one or two songs each. Includes VICTIMS FAMILY, ATTITUDE ADJUSTMENT, SHORT DOGS GROW, and more, contributing to 90 minutes of sheer insanity. (WG)
($3 to P. O. Box 14292, San Francisco, CA 94114)

VARIOUS ARTISTS - "Beast from the East" LP

Here's one where I liked the idea better than the final outcome. Take the best East coast and Midwest garage bands and showcase a couple of their tunes - should be a great collection, right? Well, they started off right by getting the right bands - from Chicago, DWARVES, CUNTS, GREEN, from PA, the CYNICS and the ENDORPHINS, and also tracks from the LIBERTINES and others. But the whole is mixed horribly and just ends up a limp mess. What a disappointment. (Dog)
(Voxx c/o Bomp Records, PO Box 7112, Burbank, CA 91510)

VARIOUS ARTISTS - "Shindig!" LP

A couple of live tracks from Canadian punk bands like NG3, DEATH SENTENCE, and MY THREE SONS as well as darker, art damagee bands like RHYTHM MISSION, RED HERRING, and NERVE TUBES. This is a good mixture and a nice way to hear how the bands come off live. (Dog)
(Zulubird Records, 1869 West 4th Ave., Vancouver, B.C. CANADA)

VARIOUS ARTISTS - "Smash Skate Rock, Vol. 4" LP

The likes of TUPELO CHAIN SEX, SCRAM, and several other artists offer largely mediocre tunes on this comp, which covers punk/rap, HC, pop, C&W, and even spoken word on the various tracks. Only MCSHRED connects with two high-velocity thrashers; I daresay it would be impossible to skateboard to the rest of this. (SS)
(Thrasher, P. O. Box 884570, San Francisco, CA 94188)

VARIOUS ARTISTS - "That was Then,This is Now!" EP

Four bands offer one song each on this nifty sampler. We get an intense, original HC offering from RUIN (with great lyrics); hook-filled pop punk by ELECTRIC LOVE MUFFIN; SCRAM performs an okay reggae-tinged number; and F.O.D. go *completely* crazy on their trashed out live track. Cool record; buy it. (SS)
(Plus Records, 5436 Discher St., Philadelphia, PA 19124)

VARIOUS ARTISTS - "The Young Ones" cassette

A way-out comp with one German band, INFERNO, and a handful of smaller L.A.-area outfits. All the acts are impressive, but EXCEL and FINAL CONFLICT really get the ball rolling. (WG)
($6 to Intent Fanzine, P. O. Box 5533, Venice, CA 90296)

VERTICAL PILLOWS - "Jump Back/R.U.N."

Good, tough but melodic garage music from the Midwest. It's really weird but at times this record sounds like some of the cool, hard rock music coming out of Australia. (Dog)
(R.A.T. Records, 25519 Wagner, Warren, MI 48089)

VERTABRATES - "Near Water" EP

A heavy 10 on the psych/mind fuck meter. A swirling twist of real aural mind-fuck. All this done by one person, Marc Casey, formerly of the New York REACTIONS. Try to imagine GEZA X if he had a real problem with LSD. (Dog)
(RH Records, P. O. Box 690, Orange, CT 06477)

VOLCANO SUNS - "Seacruise/Greasy Spine"

Both songs on this single are fun but not really substantial. They feel more like outtakes in the studio than full fledged songs. Fact is, with any other band, they would have sounded terrible, but the SUNS could play the phone book and make it sound cool. Hope the LP has more for it than this. (Dog)
(Homestead Records)

WHITE ZOMBIE - "Slaughter the Grey/Pig Heaven"

The second release by this band is not an easy one to peg. It's got that heavy rock-fuck-you-we-do-it-this-way sound that you hear in bands like BLACK FLAG and DAS DAMEN, but some of the vocals really remind me of SACCHARINE TRUST with their strange poetry. I like this...but I still like BLACK FLAG. (Dog)
(Silent Explosion, P. O. Box 1364 Cooper Station, New York, NY 10276)

International/ International/ International/ International/ International/ International/ International/

ATAVISTIC - "From Within" cassette

Ten ultrafast HC numbers with the vocalist spitting out urgent ideas about apathy, oppression, and manipulation, all reinforced by an informative booklet tackling the subjects of religion, vegetarianism, the arms race, pacifism, and more. Dedicated, committed, and cool. (WG)
(Reasonable Hate Tapes, c/o Jeremy, 45 Baddlesmere Road, Whitstable, Kent, CT5 2LB, ENGLAND)

BABY'S GOT A GUN - cassette

England's answer to the RAMONES, with a driving three-chord melodic sound. Only three songs, but damn good, especially for gabba gabba hey fanatics. (WG)
(4 Bowmont Place, Mossnuek, East Kilbride, G75 84F, ENGLAND)

BARIGADE - "Dust Hero" flexi

Performing both older punk and thrash styles (mainly the former), most of the material is fairly generic, but then there are little twists (vocal tricks, weird guitar sounds) that set it apart. But not by much, at least yet. Could develop into something distinctive. (TY)
(Joker Records, JAPAN)

BIRDHOUSE - "My Birdman/Don't Wanna Shake"

Two riffy, rockin' tunes appear here: the A-side contributes GUN CLUB-style guitars to agreeable, half-sung vocals, while the flip is a sloppier and less interesting mixture of the same. Not memorable, but hardly mediocre. (SS)
(Powerhouse Records, ENGLAND)

BROKEN JUG - "WIlliam" LP

Another unexpected pleasure from the Netherlands. An excellent crunchy garage/psych band in the same vein as WILMER X or the NOMADS. Some cool covers from the STOOGES to the OUTCASTS. Lots of fun involved here, not just a '60's necrophilic trip. (Dog)
(Glitterhouse Records, D-3471 Lauenforde, Langstrasse 41, HOLLAND)

CLAW BOYS CLAW - "Indian Wallpaper" EP

Apparently made up of former members of another Dutch band, L'ATTENTAT, these guys have a great snotty garage sound and a singer who sounds half way between ecstasy and death. Musically somewhere between the CRAMPS and the FALL. Gimme some more. (Dog)
(Hip Cat Records, c/o One to One, Overtoom 128, 1054 HN Amsterdam, HOLLAND)

CONFLICT - "Ungovernable Force" LP

"The same old CONFLICT," says Vote Vasko. So true, and vintage sounding material at that. Great production and sound, supertight, and gripping delivery all add up to one hot release. (TY)
(Mortarhate Records, ENGLAND)

CHARLEY & THE SLAVES - "Rotten Love" EP

Bizarrely, this offering sounds like BILLY IDOL singing over a LORDS OF THE NEW CHURCH instrumental backdrop; the result is a rockish, slick, and highly commercial pair of songs, neither of which left much of an impression on me. (SS)
(Massproduktion, Box 2035, 850 02 Sundsvall, SWEDEN)

COLERA - "Pela Paz Em Todo Mundo" LP

COLERA fans won't be disappointed with this one. This album has more of that uncompromising, Finnish-style thrash in a style very similar to vintage APPENDIX. While I would have preferred a little more guitar (the approach of fellow Brazilians, RATOS DE PORAO), this is still a very good release -- and I appreciated the translated lyrics, too. (SS)
(Ataque Frontal, C Postal 54217, S. Paulo CEP 01296, BRAZIL)

CONTINENTAL KIDS - "Power and Pride" 8"

More well-done '77 punk, though there's a sameness and lack of real fire that ultimately dulls. These KIDS have had plenty of time to liven up, so no excuses for them. Okay pop punk. (TY)
(Beat Crazy Records, JAPAN)

CONCRETE SOX - "Your Turn Next" LP

Some speedcore trappings, managed in an entirely tasteful and powerful manner, make the thrashy songs on this album very creditable on a musical level; bands like BROKEN BONES should listen to the SOX with envy. The socially and politically responsible lyrics, however, make this one into both an intelligent and very listenable record. Very good. (SS)
(COR Records, Box 333, 37 Stokes Croft, Bristol, BS2 3PY, ENGLAND)

DESPERATE CHILDREN - flexi

PISTOLS meets GISM? Okay results, but nothing amazing except maybe the song title "Fuck Day." Whadda they mean, are they pro-night? Oh, these punks. And yes, they do have a song called "I Love Punk." (TY)
(Joy Riders Records, JAPAN)

DISCHARGE - "Grave New World" LP

Too horrible for words, this aggregation of the once-great DISCHARGE goes full-on metal sounding like LED ZEP (15 minute songs to boot!). No traces of punk at all, even to the point that drummer Gary has covered over his CRASS tattoo with some metallish tattoo. Last DISCHARGE release we'll be reviewing. (Unless we decide to ridicule them further. -Ed) (TY)
(Rock Hotel Records/Profile Records, ENGLAND)

DISPER-AZIONE - "Soltanto la Morte..." LP

DISPER-AZIONE kick up a nasty dust-cloud of dark, energetic chord progressions in their mid-tempo HC, add some powerful vocals, and also opt for lots of self-indulgent lead guitar breaks. When disciplined, as on the superb title track, this band is stunning; otherwise, this album is still rather impressive, but flawed. (SS)
(Camnasio G. Luca, Via Leonardo Da Vinci No. 1, 22060 Vighizzolo di Cantu, Como, ITALY)

DOOM - "Go Mad Yourself!" EP

Speed metal with all its excesses and pretentiousness. Four songs, all heavy. (TY)
(Explosion Records, JAPAN)

EASTERN DARK - "Long Live the New Flesh!" 12"

In the LIME SPIDERS school of rockin' Aussie punk, EASTERN DARK show an added element of accessibility and a real consistency in songwriting on this one. "I Don't Need the Reasons" has especially memorable hooks and strong guitars. Top notch! (SS)
(Waterfront, P. O. Box A537, Sydney, South 2000, AUSTRALIA)

ESCORBUTO CRONICO/GUERILLA URBANA - split cassette

Two bands from the Canary Islands (Spain) share this tape. ESCORBUTE CRONICO favor a hard driving mid-tempo punk sound not unlike early DOA, and GUERILLA URBANA is more thrashed out. Pretty neat. (WG)
($3 to Masking Tapes, Am Elfengrund 71, 6100 Da-Eberstadt, W. GERMANY)

EVULAATIO - "Rakkautta" EP

A ringing, thrashy, riffy guitar attack sets the pace for this set of dynamic, distinctive numbers. This has it all -- intensity, spirited vocals, and (from what I can gather) committed lyrics. Terrific! (SS)
(Turun Palo, PL 109, 20501 Turku, FINLAND)

FOREIGN LEGION - "Trenchline" EP

This Welsh punk outfit presents four songs here, all in a plodding, mid-tempo Britpunk vein. The hooks are unconvincing and the power variable, though there seems to be a partially redeeming element of sincerity on this disappointing release. (SS)
(Marcus, 21 Cromwell St., Merthyr Tydfil, Mid Glamorgan, S. Wales, CF47 8RY U.K.)

FRANKFURTER - cassette

Hot dog! These weenies play driving punk of all speeds, fueled by Kool-Aid. Six originals and fun covers of "I Got A Right" and "Good Guys Don't Wear White." Totally wacko. (WG)
(Ed Weain, S-10 Tavotin St., London, W9H 0BX, ENGLAND)

GAGIZE - "Traculent Crime" flexi

Mid-tempo metalish thrash and power HC. Not uplifting, but well done for what it is. What is it? (TY)
(Half Alive Records, JAPAN)

GHOUL - "Oi OI" flexi

A one-sided release, and as the title might imply, the single tune here is a Brit-style soccer chant and a good sounding one at that. Lots of power. (TY)
(Hold Up Records, JAPAN)

GROUND ZERO - "Etherealize" EP

A three-song speedmetal and metal-punk release, with the accent on the metal. Not as bad as some, but still a dinosaur. (TY)
(Rock House Records, 81F DA12 Matsushita Bld 112, Yarni-cho, Shinjuku-ku, Tokyo, JAPAN)

JANITORS - "Return of Johnny Thunderhead" 12"

Sounds like LES THUGS meets BUTTHOLES meets GUN CLUB. Powerful blues-based rock'n'roll filtered though an '80's outlook. PERE UBU on speed? NOMAD-itis? It rocks, though not as insane as the 7"ers. (TY)
(In tape, ENGLAND)

JESUS AND MARY CHAIN - "Song Candy Talking" EP

Three more quite VELVET-y songs, with only one, "Hit," having any bite. I think I'm sick of this band's current mellowing. Liven up, guys. (TY)
(Blanco y Negro, ENGLAND)

JUKON SPEAKERS - "Dead Man's Dance/Give Me Love"

A pounding, eerie but simplistic guitar/noise post-punk throbber on the A-side, while the B-side is a bit poppier but still simple and big in sound. They've got a live feel despite the studio recording, which probably saves them. (TY)
(Garageland Records, Box 343, S-901 07 Umea, SWEDEN)

KRUNCH - "Tjafs & Dalt" EP

Three of the four songs on this EP use an extended slow introduction followed by an explosive Swedish thrashfest, while "Andring" simply lets loose with the goods from the start. A solid dose of tight HC, though not quite up to the best material from their LP. (SS)
(Massproduktion, Box 2035, 850 02 Sundsvall, SWEDEN)

KURO - "Fire" EP

One of the better sounding modern metal-inspired HC bands with GISM influences. Overwhelming power and drive without obnoxious solos. Great drumming and guitar as well as vocals. Comes with a live flexi, fancy photo booklet, all enclosed in a sealed paper bag. (TY)
(KPP Records, JAPAN)

L'ODI SOCIAL - "Que Pagui Pugol" EP

Reminiscent of many of the Italian HC bands, this group rips along at 90 miles an hour, but hardly generic. Lots of speedjazz influence, but it doesn't detract from the overall power. Five songs, lots of power. (TY)
(Aptdo Correos 2587, 08080 Barcelona, SPAIN)

LAST DRIVE - "Underworld Shakedown" LP

Some excellent '60's surf/psych stuff, generally really rockin' and with top notch production. More energetic and less derivative than many bands of this nature, especially surprising considering their country of origin. (TY)
(Hitch-Hyke Records, 5 Kosma Balanou, 116 36 Athens, GREECE)

LIZARD TRAIN - "Thirteen Hour Daydream" 12"

Formerly the ACID DROPS, the Aussie quartet has a blues-based post-punk edge, sort of like a slicker early GUN CLUB. One clunker tune out of four. (TY)
(Greasy Pop Records, P. O. Box 136 Rundle Mall, Adelaide 5000 SA, AUSTRALIA)

LYDIA CATS - "Image Down" EP

A four-song EP that comes with a one-sided flexi, all in a PISTOLS ripoff sound. Okay, but "old" and not delivered with the gusto it'd need to be special. (TY)
(KPP Records, JAPAN)

LUSTFINGER - "Last Traktor to Kreml" LP

Pretty slick sounding (and looking), this band combines older punk and speedcore. Though the sound is big, there's a homogenized feel to it all, an impersonal wall. (TY)
(Gama Records, GERMANY)

M.S.F. - cassette

A pretty good tape consisting of basic, English sounding punk and thrash. Not too complex, but a couple cuts were definitely catchy and fun. (WG)
(M-Extaz International Products, 3 Rue De La Pelouse, 93360 Nevilly Plaisance, FRANCE)

MODERN SYSTEM - "You Die With Smile/Lonely Reaction"

The music is decent punk in a '77 style with slight metal influences, but the singing is so "sung" that it defeats the whole purpose -- no oomph or anger. (TY)
(Salaried Man Records, JAPAN)

MOTORJOKE - "Pinnen Rullar till Peking" EP

Undistinguished, straightahead hardcore with occasional lead breaks is the basic style here, the power-riffs underscoring a fairly aggressive instrumental attack. Half of the lyrics are in a bizarre kind of English that makes no sense whatsoever. (SS)
(Massproduktion, Box 2035, 850 02 Sundsvall, SWEDEN)

MOTTEK - "Riot" LP

Out in two versions ("raw" mix and "final" mix -- the former being livelier, the latter more homogenized). Even on the raw mix, the sound is pretty clean and straightforward, a very powerful British type of hardcore. Good stuff. (TY)
(Starving Missing, c/o Mike Just, Atlee 30-VI, 8000 Munchen 83, W. GERMANY)

NEGAZIONE - "Lo Spirito Continua" LP

Acknowledged by many to be Europe's best thrash band, this release (out both in Holland on Konkurrent and in the US through Mordam) shows their power. Songs are multi-layered, with lots of growly singing and non-generic structures. Remind me a bit of a cross between the OFFENDERS and early DIE KREUZEN. Yet another Italian powerhouse. (TY)
(Mordam Records, P. O. Box 988, San Francisco, CA 94101)

NEUROTICS - "Living with Unemployment" 12"

A live recording, the centerpiece being a cover (under the title tune's name) of the MEMBERS' "Solitary Confinement." Also included are some ranting poets and a few other NEUROTICS' cuts. Great shit. (TY)
(Jungle Records, ENGLAND)

POBEL MOBEL - "Imagination" EP

I hear a cross between DOA and TOXIC REASONS on this one. POBEL MOBEL? Hmm, should have known it'd be a Swedish band with those melodies. Good. (TY)
(c/o Jonsson, Hogliden 9E, S-59500 Mjobly, SWEDEN)

POGO - flexi

A two-song flexi, unusual in that this Japanese release doesn't come in a sleeve (Japanese sleeves are the most expensive looking I've seen). Good '77 punk with cool singing and rockin' power, especially the drumming. (TY)
(No address, JAPAN)

POP WILL EAT ITSELF - "The Poppies Say Grrrr!" EP

Pop-punk with a good beat and a decently noisy delivery. Some '60's and '77 influences, but the production gives some of that current UK noiseband feel to it. Good putdown song about JESUS AND MARYCHAIN. (TY)
(Desperate Records, 24 South Rd., Stoorbridge, W. Midlands, D48 34B ENGLAND)

PRO-CHRISTIAN PLAGUE - "Demo 86" cassette

Stop on a dime powerhouse thrash with interesting musical tidbits here and there. A dozen songs of tight and forceful HC that is definitely worth checking out. (WG)
(PCP, c/o Jorgen Elbang, Paradisgade 0, 8000 Aarhus, DENMARK)

PRESSION X- 12"

Not unlike an Italian MIRACLE WORKERS, this band has five mid- to fast-speed garage psych punkers on this likeable 12". Nearly everything here is catchy, but the snotty vocals and kinetic energy of "Out of Control" is definitely above the standard. Very good record. (SS)
(no address, ITALY)

RAP - "Rapout" EP

A three-song job, two of which are decent pop-punk with femme vocals, while the third has a bit more spunk, especially in the singing (cool choruses). Decent. (TY)
(Dogma Records, #303 Aota Bldg., 3-19 Koenji-Kita Suignami-ku, Tokya, JAPAN)

SECT - "A New England/Never Go"

The SECT make their debut on vinyl with two '77-style punk anthems in the STIFF LITTLE FINGERS vein. Both sides are up to the highest standards: skillful melodies, a hard guitar sound, and solid lyrics (especially on "A New England") make this one absolutely essential. (SS)
(Insect Records, 15 Dorothy St., Palfrey, Walsall, West Midlands, WS1 4LJ, ENGLAND)

SNOBB SLAKT - EP

Good noisy buzzsaw guitar drive at mid-fast tempo. Your roots punk with verve and garage appeal. Good production. (TY)
(c/o Jonsson, Hogliden 9E, S-59500 Mjobly, SWEDEN)

SORTO - "Aina Valmiina" EP

Containing younger siblings of TERVEET KADET (and on Laja's label), this one-sided, six-songed EP is a raging, eccentric, jazzy thrash noise fest, much in the crazy approach of the late NEOS. Real short tunes, no let up. (TY)
(Ikbals, Records, Puistolamment. 29, 95 420 Tornio, FINLAND)

STUPIDS - "Retard Picnic" LP

Their second big 'un is as ripping as Peruvian Vacation, again with a decided North American feel to their hardcore approach. Lots of melody, but not at the sacrifice of power or energy. You can guess what the lyrics are like. (TY)
(COR Records, Box 333, 37 Stokes Croft, Bristol BS2 3P4, ENGLAND)

TIN CAN ARMY - "Be Invited..." EP

A bit confusing (their logo is "TCACT"), but this is the latest TIN CAN ARMY release. This multi-track 7" has one side of up-tempo punk, and one in a more jazzy punk vein. They are experimental in some ways, though their pop HC format and vocal sound reminds me most of the DK's. (TY)
(Stumpfebiel 6, 3400 Gottingen, W. GERMANY)

TOT ODER LEBENDIG /DREAMBOY - split 45

Of these two German pop bands, TOT ODER... gets the bonus points for interesting instrumentals. Still, both songs are fairly slow and lilting, lack engaging hooks, and are listenable primarily through my adoration of female vocals. Uninspired. (SS)
(Irmagardstr. 43, 1000 Berlin 37, W. GERMANY)

TRAPPERS - EP

Four Mersey-like tunes, but nothing to click your Cuban heels over. Why bother rehashing the past, especially with cover tunes, when the originals win hands down? (TY)
(Garageland Records, SWEDEN)

VARIOUS ARTISTS - "The North Atlantic Noise Attack, Volume 1" cassette

An on-target English comp with grade A stuff from OI POLLOI, GENERIC, SUBHUMANS, and more. A consistently great tape, and comes with a lyric book, too. (WG)
($4 to Manic Ears, Box 666, Full Marks Bookshop, 37 Stokes Croft, Bristol BS2 3PY, ENGLAND)

VARIOUS ARTISTS - "Power of Love" LP

A largely German comp (MOTTEK, R.A.F. GIER, COCKS, TOXOPLASMA, etc.) with a couple of tracks each. There's also TOXIC REASONS, ARTLESS, and FRITES MODERN thrown in, making for an energetic, well-recorded sampler. (TY)
(Starving Missing, c/o Mike Just, Atlee 30-VI, 8000 Munchen 83, W. GERMANY)

VARIOUS ARTISTS - "Really Fast Vol. 3" LP

Okay, this latest volume of raging thrash contains more of Sweden's finest. Included are AVSKUM, DISCARD, DTR, SSS, EXISTENZ, SLAM, DISARM, BEDROVLERS, and many more. As with the other Really Fast comps, you get really fast thrash with the usual Swedish flair for hooks, though this one tends to be more straight noise thrash. (TY)
(c/o Jonsson, Hogliden 9E, S-59500 Mjöbly, SWEDEN)

VARIOUS ARTISTS - "Rock Against Rambo" cassette

A four band international comp with a cool title. POLITICAL ASYLUM and NEUROTIC ARSEHOLES play fast, melodic punk on side one, while side 2 showcases a thrashier sound with MASSACRE and SOLUCION MORTAL. (WG)
($2 and blank tape to Jero Lehto, Kiverionk 12, 15140 Lahti, FINLAND)

VARIOUS ARTISTS - "Smelling Just Another Bad Breath" LP

For the most part, this international comp kicks out some classic fast tempo punk and hardcore. With bands like the INSTIGATORS, DETONATORS, SONS OF SADISM, MOSKWA, and a dozen others, most will hear something enjoyable here. Good production, a well rounded sampler. (MS)
(Double A Records, Reiner Mettner, Eichenstrasse 14, 5600 Wuppertal 2, W. GERMANY)

VARIOUS ARTISTS - "You Are Not Alone" EP

A four band, four track comp featuring HEX, STALAG 17, OI POLLOI, and SYMBOL OF FREEDOM, all from the British Isles. All the bands are powerful as hell, though SYMBOL OF FREEDOM is most traditionally Britpunk (though they're from Wales) and the least dynamic. An excellent release. (TY)
(Karl, 50 Ronald Rd., Newport, Gwent, NP9 7GF, S. Wales, UK)

VILLA 21 - "Men of Clay" LP

Somewhere in the midst of JIM MORRISON, MARK RILEY, NICK CAVE, and the CRAMPS and other rockin' doom and gloomers steps in this Greek band that screams, moans, sings of inner turmoil and damnation, and basically gets down, jams and rocks out. What more can be said except it's mostly pretty good. (RS)
(Creep Records, 64 Megistis Str., 11364 Kypseli, Athens, GREECE)

WALKING SEEDS - "Know too Much" EP

Another UK band returning to earlier punk or rather what we now think of as post-punk roots. Minimal melodies and rhythms, noisy and full of screeches and and snarls. Reminds me of when the FALL, PERE UBU, CABARET VOLTAIRE, and TG were "punk" bands. And just as good. (RS)
(c/o Probe Plan, 8-12 Rainford Gardens, Liverpool, ENGLAND)

WARRIORS - "Born to Ride" EP

Good '77 punk with female vocals, great choruses, and a pounding beat. Many of the '77 rip-off bands in Japan (and there are a lot!!) fail to convey the strength, but this one is as vital and fun as the originals were. (TY)
(Tokyo Punk Club, JAPAN)

ZOLGE - "In a Target/Glamorous Beat"

High production punk like a lot of UK bands got in '78 or so. Decent on both tracks with the power able to overcome the slickness. (TY)
(Dogma Records, #303 Aota Bldg., 3-19 Koenji-Kita Suignami-ku, Tokyo, JAPAN)

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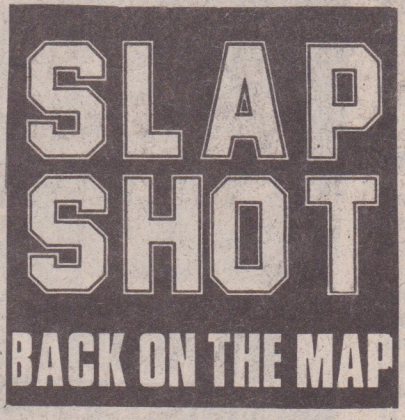

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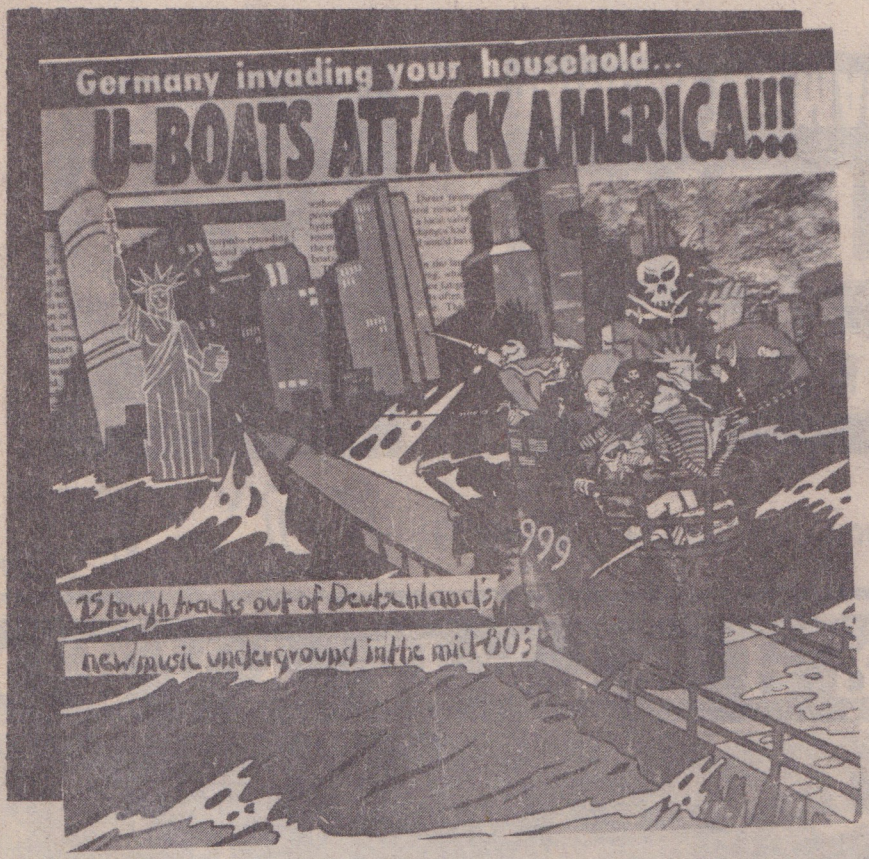
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